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THE ART OF ENJOYING MUSIC

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By

SIGMUND SPAETH

Author of "*The Common Sense of Music*," "*Read 'em and Weep*," "*Great Symphonies: How to Recognize and Remember Them*," etc.



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PREFACE

This has not been an easy book to write, and now that it is written, I feel an irresistible temptation to explain and possibly justify it. Unquestionably it will not be difficult to find plenty of things to criticize in it.

People will ask why another book on music is needed, when there are so many already. The answer to that is that there does not seem to be any book that tries briefly to cover the whole subject of music in such a way that the totally inexperienced listener can get an immediate conception of it.

It is easy enough to rhapsodize about music, to throw exaggerated similes and poetical expressions about in all directions, to read hidden meanings into innocent compositions, and to create epigrams on the importance of music as compared with such necessities as food and sleep. It is even easier to write pages of technical and utterly unintelligible comment that even a trained musician can scarcely follow. But it is a very difficult matter to make music intelligible to the average person, without indulging in technical terms and without descending to mere "soft-soap."

I have a feeling that most people, and particularly musicians, take music too hard. They put it on such a high pedestal that they never actually get close to it. I resent the reverential, unctuous tones with which radio announcers salute any composition that has been labeled "classical" (which means almost any piece that is not a ready seller in the music-stores). I wish they would make some distinction between a really great masterpiece and a pleasing little pot-boiler that has caught the public fancy. I wish that they and many others would realize the vast gulf between talent and genius, or even between talent and the ordinary ability to put notes on paper, as anyone can put words on paper, and have them make sense. Above all else, I wish people would have the courage to say what they really think about music, and not be so eternally worried over what somebody else may think and say.

The success of our popular music (such as it is) is founded upon a sincerity of taste plus a highly developed commercial system. If everybody had been encouraged to be equally sincere about "good" music, instead of being tempted to play the hypocrite and pretend an interest that often did not exist, and if the better type of music had received the commercial attention lavished upon popular hits of the day, we might now be in a very different state musically.

It is true, however, that hypocrisy and insincerity are not so rampant as they were before the World War destroyed all our pet illusions. If people today really like a thing, they are inclined to say so, even though their liking may have been engineered by forces of which they are unaware. It is true also that there are more opportunities to hear good music well performed than there have ever been in the past. We no longer compel our young to practice at the piano in order to be deemed socially correct, which may be unfortunate in view of the undoubted decrease in piano-playing of any kind. On the other hand, we find a surprising number of adults today regretting that they threw away the musical opportunities of their youth, or that they were handled so absurdly by their teachers and parents that nobody could have expected them to make any real progress, and trying now to make up for lost time by at least finding out something about music, and perhaps even attempting a little musical performance of their own.

I was astonished at the response to a radio program called *Keys to Happiness*, in which I tried to interest people in getting back to the family piano and playing just a few chords, as accompaniment to familiar melodies, with the feeling of an actual and immediate performance, not mere practice or duty or drudgery of any sort. In a little over a year, about 350,000 charts of the piano keyboard were distributed to those who asked for them, and the mail on that program averaged 4,000 letters a week.

It was interesting to find, too, that such a frankly popular program as *The Tune Detective*, in which the popular music of the moment was analyzed and vivisected, received almost as great a response as *Keys to Happiness*, and that many of

the letters indicated the determination of the writers to find out something more about music. (I hope they all get hold of this book eventually.)

It is really as a result of these radio programs and requests following public lectures and appearances in the movies that this book has been written. Its aim is to give as much information as possible, preferably without creating boredom, on a basic scheme that will supply every potential music-lover with a practical system of approach (like a bidding system for contract bridge) having enough flexibility to allow for the unhampered development of personal tastes and preferences.

While this Preface is very personal in tone, I have tried to make the book itself quite impersonal. That is, I have deliberately avoided expressing opinions that might be nothing more than my own prejudices. The music that is recommended to listeners is mostly music that has long proved its permanent value. With the recognized classics I have included many pieces that have won such wide popularity as to deserve consideration as news, regardless of their intrinsic value.

As far as the most recent music is concerned, I have made no attempt at appraisal, chiefly because an unprejudiced opinion is practically impossible, but also because any such opinion could so easily be proved absolutely wrong within a comparatively short time. If anyone has gone through the treasury of established music with sincerity and enthusiasm, it should not be difficult to find plenty of excitement, enjoyment, irritation, or at least provocation in the ultra-modern creations, and without this background of the past no one is qualified to discuss modernism in any case.

Obviously such a book as this cannot even mention a number of composers and compositions that at the moment may be of real interest. Even the list of recognized creators of the past and their work is necessarily limited to what seems most significant for the layman. The curse of a mere catalogue descends all too easily on certain chapters as it is, and for such passages the only possible excuse is that it would not have been fair to the reader to omit the names. They can be taken or left at will.

Under any circumstances, the detailed analysis of a composition should be read if possible only after a first hearing of that composition, and preferably during a re-hearing. Many of the comments will mean nothing except as the music is actually heard. In that connection the only satisfactory solution will be found in the use of phonograph records, which can be turned on and off as desired. If some of the music can be produced by personal performance within the home, so much the better. But concert and radio presentations in general should be considered chiefly as stimulators of interest and opportunities for direct enjoyment, although even these occasions will offer chances for analysis after a thorough familiarity with a piece of music has been established.

The music mentioned in this book is mostly material that is likely to be heard in this way, or to be available on records. There is no point in trying to create interest in something which is utterly inaccessible. I have touched only lightly on music which, while historically significant, seems to have no particular aesthetic appeal for the modern listener; it seems a waste of time to dwell on works of art whose chief virtue is their historic interest. If I did not honestly believe the music of Bach to be enjoyable, I would not give it more than a passing mention.

Similarly I have almost completely disregarded biographical details, believing that the lives of composers become interesting only after their music is a vital reality, and that in such cases the listeners will find ways of getting the information they want. The so-called "appreciation of music" has no more to do with the life of a composer than the enjoyment of baseball has to do with the private affairs of Babe Ruth. (The real fanatic, however, will eventually become interested in those private affairs, just as the thorough music-lover will insist on knowing the personal background of the music he enjoys.)

It is my firm conviction that a piece of music can be enjoyed regardless of the composer who wrote it, and I believe that the best mental state for a first hearing of any piece of absolute music is one that is empty of all preconceived notions or prejudices. With an opera or any piece of program music, it is of course helpful to know the story in advance, although

even here an open-minded attitude should be retained if possible. In this book I have tried chiefly to analyze and explain the reactions that most people experience instinctively sooner or later.

Even regular concert-goers are surprisingly vague as to the things that they are listening for in music or the reason for their response to a performance, good or bad. They sit generally in a comfortable coma, a luscious lethargy, out of which they stir themselves to polite applause at the proper moments, often aided by a professional claque. The music affects them as a mild stimulant at the most, or perhaps an opiate, and they dream through a concert with vague sensations of pleasure, largely influenced by the sensuous beauty of what they are hearing, but with little real grasp of what is going on. I would not substitute for this the purely intellectual attitude of those scholarly appreciators who arm themselves with a complete score and follow every note of the music with the eye as well as the ear. But I believe that somewhere between the two there is a happy medium, whereby the listener can secure a most satisfying and sensuous enjoyment, but at the same time have a fairly clear idea of what it is all about.

This is the only justification for the title, *The Art of Enjoying Music*. For the enjoyment of music is primarily an instinct, and no one can be stopped from having that experience, except perhaps by the insistence on turning the whole thing into a horrible task. But just as creative instincts can be developed into actual art, through the study of what others have discovered in the past, so the enjoyment of music or any other art may itself become an art by adding to instinctive human reactions the experience of others. If to this art of enjoyment can be added some small ability as a performer of music, so much the better, for a true appreciation of musical values, interpretive as well as creative, comes most surely through the actual experience of personal participation in music. If anyone can sing in a local chorus, or play a little on the piano, or take part in any instrumental group, the opportunity should never be overlooked. It is not necessary to aim at showing off and astonishing the neighbors, or to turn a natural talent to com-

mercial account, for the real object of such personal performance is that of recreation and self-expression and a more intimate communion with beauty for its own sake.

The general reader is advised to use this book chiefly for reference and as a check on his instinctive reactions to music, absorbing only those portions of it that make listening in general an easier and more logical matter. If he is seriously interested in the pursuit of the art, then a detailed study of certain compositions, guided by the analytical material in these pages, will be found helpful. But it would be a mistake to try to read the book right through without hearing any of the music with which it deals. In fact, more will always be accomplished by listening than by reading. Repeated hearing of the best music is the surest path to good musical taste, and even after such a taste has been formed, in accordance with traditional values, the most important question is still "Do you like this piece?" and perhaps the next is "Why?" If the answer to that Why is made at all easier by any of these pages, the book as a whole will be amply justified.

This final paragraph is for teachers, particularly the teachers in preparatory schools and colleges, not necessarily music-teachers. I hope this book will be found practical as a textbook for courses in the Enjoyment of Music (generally called "Appreciation," although nobody seems to know just what is meant by the term). It can be used by any teacher who has a real enthusiasm for music, not necessarily a technical knowledge. Anyone capable of directing a glee club or band can make this book the basis of a full year's course in the classroom, without the drudgery of research and the problems of proper material. The actual classroom work should consist largely of listening. If more than one period a week is available, or if the course is intended to cover more than a year, there is no limit to its enlargement by the simple process of hearing more music, and hearing each piece oftener. That in any case seems the best basis for developing The Art of Enjoying Music.

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THE ART OF ENJOYING MUSIC

CHAPTER I

INTRODUCTORY

Music is made of Tones in Time. The tones are the result of vibration. If you stretch a rubber band (holding one end in your teeth) and then start it vibrating by twanging it with your fingers, it will produce a musical tone of a sort. The tighter you stretch it, the higher the tone will be.

You can also make a tone higher by reducing the length of the vibrating surface (as the violinist does when he holds down the string with his finger).¹ So you arrive quite simply at these two principles:

Longer and looser makes a tone lower.

Tighter and tinier makes it high-tonier.

The vibration (or shaking) of an actual surface, such as a string, drumhead, reed or metal tube, is transferred directly to the air itself, and it is vibrating air that we actually hear when we listen to music.

Prove this to yourself by the familiar act of whistling. Your lips (vibrating) set the air in motion, and the resulting sound is a very pure tone. The looser and larger the lips are in starting the vibration, the lower will be the tone. Conversely, the more tightly you purse them the higher the sound becomes.

Air vibrations can be amplified by resonators or by electricity (as proved by radio). In a piano the resonator is the sounding-board, made of wood, which is a fine amplifier. In a violin or cello it is the wooden body of the instrument. For the human voice we get resonance through the nose, the lips and various cavities of the head and chest.

¹ If you look at the strings in a piano you will notice that the lower tones are produced by strings that are longer, looser and larger in size than those producing the upper tones.

Regular vibration produces a musical tone. Irregular vibration produces noise. You can prove this by striking a piece of tin with a hammer. The vibrations are irregular, and the result is noise. But strike the key of a piano, which sets the strings vibrating regularly, and the result is a musical tone.

Tone is generally considered musical only when it has a definite pitch, and this pitch or height of tone depends on the number of vibrations per second. The faster the vibrations, the higher the resulting tone. (Obviously a shorter or tighter string will vibrate more rapidly than a longer or looser one.)

"Standard pitch," to which most pianos are tuned, has 440 vibrations per second for the tone called A (the sixth above middle C). Violinists also tune to this A. You can find it on the keyboard of the piano by looking for the group of three black keys just to the right of the middle, and striking the white key between the two upper black keys of this group.¹

Musical tones vary not only in pitch but in quality (also known as color or *timbre*). Every tone is composed of a fundamental tone, which sets the pitch, and a number of "over-tones," which affect the quality. Overtones are really other tones sounding in harmony with the fundamental tone and seemingly a part of it. This becomes very evident if you strike a bell or a gong, where the overtones can be clearly distinguished from the fundamental.² As the tone dies away, the overtones gradually disappear, until only the fundamental tone is heard.

Tone color or quality is governed by friction or interference at the point of production and by the nature of the resonator, which emphasizes the overtones. Thus, the tone of a violin depends partly on the friction between the bow and the string and partly on the wood, varnish and shape of the resonance

¹ In modern music the question has been raised whether definiteness of pitch is really necessary or desirable, and to what extent mere noise may be considered musical. For the beginner, however, it is safest to follow the human instinct which demands a definite pitch and some tonal beauty before a sound is accepted as musical.

² In most bells or gongs there are also some irregular vibrations, producing noises, which conflict with the musical tones and overtones, the final result being an obviously mixed tone often of uncertain pitch.

chamber or body. The tone of a flute has less color than that of an oboe, because the latter uses vibrating reeds, creating more evident overtones.

(The voices of different musical instruments can be distinguished as easily as the actual voices of friends on the telephone and it is their tone color or quality that makes them individual. But it is much more fun to pick out the various strings, wood-wind or brass in an orchestra than to answer a call that begins with "guess who this is?")

Think of music as a practically continuous stream of sound, constantly affected by both pitch and quality. The individual tones are regulated as to length and frequency by the measure of Time. Without the element of time, it is difficult to think of a regular melody, and certainly of a complete composition.

Time, in its broadest sense, determines how fast the individual tones are played or sung, how long they are sustained, which ones are accented and which unaccented, and what pauses or rests come between them. Tones and time, therefore, are actually the entire material of music. The variations of pitch, in progressions of tones, create melody. The combinations of tones of various pitches, sounding simultaneously, create harmony (and sometimes discord, depending partly on the ear of the listener). The variations and combinations of instrumental or vocal quality create tone color in the larger sense. The fundamental beats of time and distribution of accents create rhythm. The patterns of time, tune, harmony and tone color, logically combined, create the form of a complete composition.¹

From these facts it is easy to arrive at a comprehensive definition of music as THE ORGANIZATION OF SOUND TOWARD BEAUTY.

This definition can be applied to any of the other arts by simply changing the name of the raw material. Beauty is always the goal of the artist, and it should be noticed that the definition says "*toward* beauty," not "*to* beauty." The artist

¹ It is well to form the habit immediately of thinking of music in terms of patterns. The patterns of music are as easy to follow, after a little experience, as the patterns of wall paper or carpets or curtains.

can at least be working *in the direction of beauty*, even though he may not always attain it.

The raw material of music is Sound.¹ A painter uses color as his raw material, and a sculptor clay, marble or bronze. An architect uses stone, wood and other building materials, and a writer uses words. Behind the technical organization of all these materials lie the thoughts, moods and emotions of the artists.

An artist is a person who succeeds in transferring his own thoughts, moods and emotions to other people. If beauty and truth are the same, as has been claimed, then an artist arrives at beauty by expressing his own feelings in such a way that others will recognize their truth.

Insincerity is generally easy to detect in art. But sincerity alone does not make an artist. There must also be the command of a medium of expression that will inevitably transfer the feelings of the artist to others.

Anyone can have a thought, a mood or an emotion. Too often this universal human trait is confused with art itself. A child, pounding on the keys of a piano, may be sincerely expressing the joy of life, but unless it means something more than an atrocious noise to others, it can hardly be called art.

The artist must know how to organize the raw materials of his art in the direction of a beauty which will at least be generally recognizable, perhaps not immediately, but certainly in time. If it is great art, it must pass the test of permanence. That is, over a period of years, a number of people must recognize it as beautiful or true, or both in one.

If music is recognized as the Organization of Sound toward Beauty, it is not difficult to pick out the organizing factors: Time or Rhythm;² Tune or Melody; Harmony; Tone Color or Quality; and Form. It is quite possible to enjoy music without knowing anything about its organizing factors, for human instinct recognizes these factors unconsciously and gets an

¹ The simplest organization of sound is the mere regulation of vibrations, producing a musical tone.

² The terms Time and Rhythm are here used interchangeably, although certain distinctions will later be made between them.

emotional pleasure out of an emotional stimulus, even when it is unexplainable.

But just as it is more fun to watch a football or baseball game if you know something of the rules, so it is more fun to listen to music if you have some idea of what it is all about. The appreciation of music does not necessarily mean a technical knowledge of music, either practical or theoretical. It simply means the *enjoyment* of music, and if this enjoyment includes a little understanding of basic principles, it is just that much more worth while.

Remember the five fundamental factors that organize sound toward beauty: Rhythm, Melody, Harmony, Color and Form. They can be found in every composition, from a popular song to a symphony, and the interest of that composition to the listener will depend on one or more or perhaps all of them. For the great, permanent music of the world contains all of these factors in a high degree, and its significance depends on the way its composer made use of them.

These principles are universal, and fall easily into stock patterns and traditional formulas that quickly grow tiresome if they are not touched with genius. It is almost impossible for anyone to invent absolutely new musical material, except perhaps by upsetting human standards and outraging human instincts for beauty. But any really great artist, whether creative or interpretive, can inform old materials with new life and individuality, making the results entirely and unmistakably his own.¹

Therefore the enjoyment of music should include not only the ability to recognize basic principles and factors of organiza-

¹ Music is often called "the universal language," and a comparison with actual, articulate language is fairly obvious. The English language follows certain patterns and formulas which every writer uses. There are trite expressions that appear again and again, and it is impossible to avoid the use of the same words and phrases and the same principles of sentence structure. But the writer who has something to say manages to do so in his own style, and his work is judged by the importance of his thoughts and emotions as well as his technical command of expression. So in music the great composer has something worth while to express, in addition to the means of expressing it.

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tion, but also a discriminating taste for the ways in which composers (and to a certain extent interpreters) can stamp their individual personalities on the material they present.

The following chapters will point out the ways in which the organizing factors of rhythm, melody, harmony, color and form affect great music (and some not so great), and also the individual manifestations of talent and occasionally genius that give life and zest to the most fascinating of all the arts.

CHAPTER II

THE FUNDAMENTALS OF TIME

Every note of music, played or sung, is affected by three outstanding factors, Time, Pitch and Quality. The pitch, determined by the rapidity of vibrations, gives it a relatively high or low position as compared with other tones in a melody or harmony. The quality, or color, determined chiefly by overtones (but also affected somewhat by the comparative loudness or softness), gives it its vocal or instrumental individuality. The time element affects the length or shortness of the tone, its relative position in a group of tones forming a rhythmic pattern, and the amount of emphasis it receives in that group through a natural or artificial accent.

It is impossible to play or hear any musically significant group of tones without certain definite accents, just as it is impossible to think of any intelligible sentence in the English language that does not emphasize certain words and syllables more than others. Metrical poetry insists on a regular beat, with the accents coming at definite intervals, and practically all music does the same thing. But even prose has its accents, although not so marked or so regular as those of poetry, and some examples of prose can be credited with a fairly definite rhythm.¹

The simplest way to grasp the significance of time in music is by direct comparison with poetry. If you read any conventionally metrical line of verse, you cannot help giving it the

¹ There are some passages in music, generally called "recitative," and fairly common in opera and oratorio, which correspond to prose, as compared with the metrical character of most music. But even these have obvious accents, resulting from the necessary emphasis on certain syllables of the words themselves.

proper accents and quantities. Take for instance the opening of Longfellow's *Psalm of Life*:

Tell me not in mournful numbers
Life is but an empty dream.

It is impossible to read those two lines without accenting the syllables tell, not, mourn, num, life, but, emp and dream. If a musician were reading a corresponding line of melody, he would recognize the accents by the length of the notes and their position in the grouping. Read the two lines of Longfellow's verse again, and you will notice that the syllables group themselves naturally in pairs, with the first of a pair always accented and the second unaccented. The first line has four such groups, and if it were set to music it would normally have four measures, each containing one accented and one unaccented tone.

In music the first tone in a measure invariably carries the strongest accent. If there are two beats to the measure, as in this line, the first is a down-beat and the second an up-beat. That is the way a conductor would actually beat the time with his stick, down for the accented note and up for the unaccented.

But music is more flexible than poetry, and while this line seems normally to be in march time (one-two, one-two, or down-up, down-up, or left-right, left-right) it might also be set in waltz time, with three beats to a measure. In that case, the first or accented syllable would carry two beats, while the second syllable would carry the third beat. (In written music it would be easy to indicate that the first note is twice as long as the second in each measure; or the second beat of the measure could be represented by a "rest," which would still give the measure three beats, one down, or accented, and two up or unaccented.)

Prove this to yourself by the simple test of singing the line to the tune of the *Merry Widow Waltz*. It is at once evident that there are three beats to a group, and that the first syllable of each pair actually lasts twice as long as the second.

If Longfellow's lines were being scanned in an English class, the accents and measures (or feet) would be indicated like this:

$$\begin{array}{c} \text{—v/—v/—v/—v/} \\ \text{—v/—v/—v/—}^1 \end{array}$$

It is unnecessary to mark these accents or groupings in a printed poem, because the reader's knowledge of the language makes him do the right thing, but music requires a system of notation whereby every tone has an absolute indication of not only its pitch but also its duration in beats or the fraction of a beat. (Theoretically, one tone can last for an unlimited number of beats, and each beat can also carry an unlimited number of notes.) Don't bother at present with the reading of notes. If you haven't yet learned to do it, you will acquire it gradually, perhaps in reading this book (the details are in Appendix I), and once you have grasped the very simple system (as you once grasped the more difficult English alphabet), it is merely a question of practice and experience, just as it is with reading your own language.

The important thing at this point is to be able to hear the fundamental beats of time in all kinds of music. You noticed above how easily a line of poetry falls into groups of two beats each, and how the same line, considered as music, could have its beats grouped in twos or in threes, with one real accent to a group, always on the first tone of that group. You will soon discover, in listening to music, that *all* fundamental time-beats run in twos or threes. Even the supposedly irregular 5-4 time is merely the alternation of twos and threes, and all "compound time" (such as 6-8, 9-8, 12-8, etc.) runs in multiples of two or three.

There is a law of Nature behind this fact, for Nature is full of rhythmic time-beats. The commonest is the beating of the human heart. A healthy pulse is always regular, the beats running in pairs, with one accented and the other unaccented.

¹ Notice that the final foot or measure of the second line lacks a second syllable or up-beat. In music this would be indicated by a rest, but in reading the lines, the voice instinctively pauses long enough to preserve the meter.

A clock ticks the same way, and this is of course the mechanical demonstration of time itself. A sleeping baby (and sometimes an adult) breathes rhythmically, with the intake corresponding to the accented beat in a group of two.

The walk of a human being (or any other animal) is naturally rhythmical, with the steps going in pairs, and usually showing a slight accent. This accent is emphasized when marching is accompanied by music, or even a drumbeat, and it is customary to mark this accent with the left foot. Such a rhythmic accompaniment compels regularity in the act of walking, and thereby makes it much easier, which is the reason for all military bands, fifes, drums and bugles. When soldiers or boy scouts have no music to play for them, they can supply their own by singing on the march, and this organization of rhythm more than makes up for the loss of breath in the process. (Primitive music really developed through the discovery that physical labor of any kind was made easier by a rhythmic accompaniment, as witness the work songs in every type of folk-music, sailors' chanties for pulling on ropes, the *Volga Boat Song*, etc.).

Most of Nature's time-beats run in pairs, but the canter or gallop of a horse is distinctly in waltz time, which has three beats to a measure. Since only the first of these beats is accented, one easily gets the impression of hearing a form of two-beat time, in which the first beat is twice as long as the second.¹ (The line from Longfellow, p. 10, also gives this impression if the accented syllables are sufficiently emphasized.) There is an interesting theory that cowboy songs are patterned rhythmically according to the gait of the horse, from the slow walk, in evenly paired beats, to the triple time of a canter or gallop. (When the horse gets to running too fast, the cowboy naturally stops singing.)

The law of balanced time-beats extends even to the major operations of Nature. The movements of the tides are essentially rhythmic, and the entire activity of the solar and plane-

¹ Observation of American Indians reveals the fact that their general dance, to the beat of a tomtom, shows this triple rather than duple time, but with only two steps to the measure, one heavy and one light.

tary system can be similarly considered, on the largest possible scale. The ancient philosophers worked this all out, with some pretty fanciful results, such as the "music of the spheres," but it is a fact, not a mere theory or myth, that Nature tends to express itself rhythmically. The beating of waves on the shore, the patter of raindrops, the flow of a brook or the rush of a waterfall, these all have definite rhythmic values and can be measured in terms of time. When the forces of Nature are harnessed by machinery, all the way from a mill wheel to the explosions of a gasoline engine, the regular beat of time becomes even more apparent.

So music is really proving its universal truth when it insists upon a definite rhythmic beat. And since this is its closest relation to Nature, it is logical that the time element should be the most primitive and the most widely recognized. Rhythm forms the skeleton of music, but that skeleton becomes a complete body only when the flesh and blood of melody and harmony have been added.

The first attempts of the savage to make music are nothing more than time-beats, and the same is true of a child. Rhythm is almost entirely a physical stimulus, and the response of the feet is practically a reflex action. (The foot-listeners of the world are still in the great majority, but at least they are taking a step in the right direction.) Practically everybody can keep time to a rhythmic beat. (The ability to *beat* time is something quite different.) Even where there is no evidence of a "musical ear," or where one finds it difficult or even impossible to "carry a tune," the instinctive reaction to a regular time-beat is likely to assert itself.

Test your sense of time immediately by listening to several pieces of music (preferably marches) that have a strongly marked fundamental beat in twos.¹ Keep time with the music, either by stamping the feet alternately, with the left foot taking the accented beat, or marching around the room, or clapping the hands (making the down-beat the louder of the two), or actually beating time with the right hand or with a stick.

¹ Schubert's *Marche Militaire* and Sousa's *Stars and Stripes Forever* are good samples for a start.

Fast marches, or one-steps, are written in 2-4 time, which means that there are two beats to a measure, each representing the length of a quarter-note, which is the commonest unit of written music. Slower marches have a time-signature of 4-4 (often called "common time"), which is really only an extension of 2-4 time and means that there are four beats to a measure (the equivalent of four quarter-notes).¹ Of these four beats, the first carries the main accent and the third a secondary accent, while the second and fourth are unaccented or up-beats.

Marches can also be written in 6-8 time, but this merely represents two groups of three eighth-notes (or their equivalent) in each measure, and can be beaten as though it were 2-4 time, with a down-beat on the first note of the measure (as always) and an up-beat to start the second group. The fact that each beaten group contains three actual beats (like the galloping of the horse) encourages a skipping step such as people danced when *Valencia* was popular.²

If you are beating march time, move the stick or your right hand down for the accented beat and up for the unaccented. This applies to 2-4 and 6-8 time, counting the latter as two beats to a measure. With a slower march, or fox-trot, written in 4-4 time, beat down for the first, to the left for the second, to the right for the third (carrying the secondary accent) and up for the fourth.

Practice these beats at home with phonograph records or the radio. Beat upon an imaginary level, not lower than the waist-line, and preferably a little higher, using a light stick or a long pencil, and you will soon have the pleasant sensation of leading an orchestra yourself. You should be able to figure out the proper beat by listening for the accents.

Get the feeling of the fundamental beat firmly into your consciousness, so that you are thinking in terms of time, not

¹ Examples of marches in 4-4 time are the Priests' March from Mendelssohn's *Athalie*, the Coronation March from Meyerbeer's *Prophet* and the Triumphal March from Verdi's *Aida*, all of the slow, stately type. Elgar's *Pomp and Circumstance*, although written 2-4, is of the same type.

² Other examples of 6-8 march time are *Up the Street*, the *Marche Lorraine* and Sousa's *Washington Post*.

merely responding to a rhythmic stimulus. Don't let any accumulation or disarrangement of tones interfere with your steady realization of this fundamental beat, which is always in twos or threes. The secret of the fascination of jazz, which uses a distorted rhythm, inherited from "ragtime" (literally tearing the music to tatters) is that the listener or dancer sticks to the fundamental beat in spite of all syncopation or false accenting, and has the subconscious satisfaction of saying to himself: "You can't fool me. I'm coming down on that beat no matter *what* you do to throw me off."

CHAPTER III

FORMS OF TRIPLE AND DUPLÉ TIME

While the fundamental beats of time can always be grouped in twos or threes, the musical results of such grouping show a wide variety, depending partly on the speed or slowness of tempo¹ and partly on the distribution of accented and unaccented tones over the fundamental beat. March music is by no means limited to two, four or six notes to a measure, nor waltz music to three, even though these may be the fundamental beats, and with only one or two accents to a measure. Each beat of time may carry anywhere from one to thirty-two possibly even sixty-four actual notes (theoretically there is no limit), and these groups may exhibit various minor accents within themselves.²

Popular music nowadays runs chiefly to fox-trots and waltzes, with an occasional tango, rumba or other example of individual rhythmic structure. But within these limitations it has developed a surprising variety of time effects, through syncopation (which is the artificial delaying or anticipating of accents), the slow dragging of tempo, the shifting emphasis of "blues," and the liberal use of three tones against two beats.

The more serious music of the world, however, has developed an infinitely greater versatility of rhythm. This is chiefly because popular music is intended primarily for dancing whereas there are no such restrictions on the symphonies

¹ The word "tempo" has become quite common in the English language through its use in the movies and by dramatic critics. It is merely the Italian word for "time," and, strictly speaking, refers only to the rate of speed at which a piece of music is performed.

² Obviously, it is easier to read music if there are not too many notes on one beat, and this can always be prevented by simply doubling the number of measures.

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operas, oratorios and chamber music of the past and present.¹

Symphonic music may show various forms of two-beat, three-beat, four-beat or six-beat time (occasionally also five-beat), and if you watch any good conductor, you will notice that he is always beating in one of those groupings, usually with a decided indication of the fundamental twos and threes.² A skilled composer often disguises the bald count that is the basis of his music by the use of rests, shifting accents and cross-rhythms, while a good conductor can do even more to prevent a rhythmic monotony, such as we have in most popular music, by varying the tempo, deliberately retarding or accelerating the music for short stretches, and sometimes holding on to a single note or chord far longer than the fundamental beat calls for. Such "expression" is sometimes indicated by the composer and more often supplied by the imagination or musical sense of the interpreter, and it is this factor that makes it difficult for the average listener to follow the exact time beats in an elaborate piece of music.

But they are there, nevertheless, and can be discerned by any good ear, and still more easily by a glance at the printed music. It will also be found that serious composers have actually made dance-music the basis of many forms of instrumental composition, often maintaining the rhythm quite strictly, and preserving the original names even when there is no thought of using the music for an actual dance. An outstanding example of this is the minuet, which occurs as a movement in many symphonies and string quartets, without any conscious relation to the stately, rhythmic steps once performed in the costumes and powdered wigs of colonial days.

The march may be considered the standard of duplé time, and the waltz of triple. With these two as starting-points, it is

¹ Chamber music, broadly speaking, is meant for performance in a small room, by a limited number of instruments or voices, as compared with the more elaborate music designed for large concert halls or opera houses. All these terms are explained in the Glossary, as well as in later portions of the text.

² A slow 6-8 time, not intended for marching, may have to be beaten with a definite indication of all six beats, instead of just the first and fourth.

a simple matter to place any other significant forms based on the same fundamental time-beats.

To understand what is meant by triple time, it is best to make another direct comparison with metrical verse. A quotation from Longfellow will again serve as an example. The poem *Keramos* begins as follows:

Solemnly, mournfully, dealing its dole,
The curfew bell is beginning to toll.

As in the quotation from the *Psalm of Life*, it is practically impossible to give wrong accenting to these lines. Obviously, the accents must come on the syllables Sol, mourn, deal, dole, cur, bell, gin and toll. But where the other lines naturally grouped the syllables in pairs, this couplet exhibits mostly three syllables to a foot or measure. The words "solemnly" and "mournfully" are perfect examples of such grouping, with a natural accent on the first syllable, and an utter impossibility of accent on either of the others. The two lines therefore scan thus:

—vv/—vv/—vv/—
v/—v/—vv/—vv/—

Of the eight feet or measures represented, five are perfect dactyls, containing three beats, of which the first is accented.¹ The final foot of the first line has only the one syllable, "dole," but the voice instinctively holds it for a second beat, and then proceeds to complete the triplet by treating the word "the" as an up-beat for the second line. (The free technique of English versification might call this up-beat a part of the first foot of the second line, but strictly speaking it finishes the last foot of the preceding line and should be so considered. Musically, there would be no argument possible, and it is only because of the rhyme that any question can be raised at all.)

Sticking to the rule of music that the first note in a measure must carry the chief accent in that measure, it becomes evident that the word "curfew" can be treated as one foot (with the

¹ The meter of the lines from the *Psalm of Life* was trochaic, as every student of versification knows.

first syllable actually twice as long as the second), and this is followed by two perfect three-beat measures, with the line ending again in an incomplete foot of only one syllable (toll). (Once more it may be admitted that the accepted formulas of versification might scan this line differently, but the important point is that the accents could not possibly be altered, and regardless of technical details the line emerges as a logical combination of triple time-beats.)

While the lines from the *Psalm of Life* could be given the musical value of triple time (by simply making the first syllable in each foot carry two beats), the lines from *Keramos* cannot possibly be considered as in duplé time. The first two words inexorably demand a triple beat, and cannot be read in any other way. Therefore the lines provide a natural example of waltz time in poetry. Try setting them to music. You will find it quite easy, for they practically sing themselves.

Remember that waltz time in music has only one real accent to a measure, and this comes, as always, on the first note of the measure. The other two are both considered up-beats. (They may, of course, carry as many notes as a composer desires.) There are always three beats to the waltz measure, and a single tone may extend over two of them, as in the *Merry Widow Waltz*, or even over all three, as at the start of *My Hero*, from *The Chocolate Soldier*.

Try keeping time to a waltz, by clapping your hands, loudly on the first beat and softly on the other two. You cannot march to a waltz unless it is played so fast that it becomes practically 6-8 time and you take one step to each group of three beats. (You could imitate the Indians by taking one long heavy step and one short light one, or you could skip or limp in waltz time. But you could not achieve a regular walk unless you continually shifted the down-beat from one leg to the other, and this would be both difficult and annoying. When you dance to waltz time, your feet alternate in starting the measures.)

To beat waltz time, move the stick or your right hand down on the first beat of each group of three. Move it to the right for the second beat and upward for the third beat. This fixes

things so that you will always make a definite downward motion on the first or accented beat of a measure.

There is a peculiar snap to Viennese waltzes (used also by Victor Herbert, who preserved the Viennese tradition), which comes from a slight artificial accent on the second beat, and this is sometimes emphasized by playing the note or accompanying chord just a shade ahead of the actual beat.¹

The ancestor of the modern waltz is the *Ländler*, which is really a country dance. Other early forms of waltz time are known as *Contredanse* and *Deutscher Tanz* (German dance). The German word for waltz is *Walzer*, and the French call it *Valse*.

The Minuet (also known as Menuet and Minuetto) is in triple time, but slower than a waltz, and with all three beats equally accented. This is not literally true, for it is impossible to avoid a conscious or unconscious emphasis on the first beat of a measure. But a true minuet gives the effect of three equally important beats in each measure, and the dignified dance once performed to such music consistently carried out that idea.

Many composers, notably Haydn and Mozart, used the minuet as the third movement of a symphony, and it is a regular part also of the suites which came before the symphony and which were actually sets of dance-pieces. A conductor beats time for a minuet as he would for a waltz, down, right, up, but perhaps a little more broadly, in view of the slower tempo and equal distribution of accents. The best minuets for practice are those of Mozart, particularly the ones from his symphonies in G minor and E-flat, and the one from the opera, *Don Giovanni*. Beethoven wrote a familiar *Minuet in G*, which is fairly easy to play on the piano. Others worth trying are the popular *Minuet* of Paderewski and the old-fashioned one by Boccherini, which has a rather tricky, syncopated rhythm.

¹ Good waltzes on which to practice beating or keeping time are the *Beautiful Blue Danube* of Johann Strauss, the *Merry Widow* and *My Hero*, already mentioned, Herbert's *Kiss Me Again*, *Valse Bleu*, and the old *Skaters' Waltz*, which is always played for trapeze performers at the circus and for jugglers in vaudeville. Schubert wrote some charming waltzes, which are easy to follow, but the waltzes of Chopin are for playing rather than for dancing, and their complexities may prove difficult for a novice.

The Mazurka, made famous by the piano music of Chopin, is also in triple time, but usually rather faster than a waltz, and with an artificial accent on the third beat of each measure, which produces a unique effect. It can be beaten like a waltz, with an indication of the emphasis on every third beat. Any of the mazurkas of Chopin are good material for practice, and they are all beautiful music. (Probably the most familiar of all mazurkas is Ganne's *La Czarina*.)

The Polonaise is another Polish dance in triple time, but quite slow and stately. It is used for court processions and seems therefore to present an exception to the rule that marches must be in duplé time. But actually the marchers in a polonaise do not keep strict time, or else they do not mind shifting the accent from one foot to the other. The tempo is so slow that it would also be possible to march with two steps to each beat of the triple time.

The best polonaise music is again that of Poland's greatest composer, Frederic Chopin, particularly the one called *Military* and the one in A-flat. Edward Macdowell, the American composer, wrote an excellent polonaise, and there is a fine, original one in Moussorgsky's opera, *Boris Godounoff*.

Another very slow form of triple time is the Sarabande, coming originally from Spain, but no longer in use as a dance. The finest examples of such music are to be found in the suites of Johann Sebastian Bach. The same composer is responsible for some splendid Gavottes (there are good modern examples in the *Mignon* of Thomas and *Manon* of Massenet), Bourrées, and Loures.¹

These all figured in the old-fashioned suites, along with the Allemande (of German origin, in 4-4 time), Courante, Galliard Gigue and Passepied, all triple time, and sometimes the Branle, and Pavane (both 4-4). The pavane originated in Padua, but supposedly got its name from the slow, stately step, which suggested the walk of a peacock. There is a beautiful modern example by Ravel.

¹ The gavotte and bourrée are both in 4-4 time, but the latter is generally played with two beats to a measure. The loure is in triple time.

Later Spanish dances included the Bolero (also immortalized by Ravel), Fandango, Jota and Seguidilla, all in triple time, and the Habanera and Tango, in 4-4. The opera *Carmen* contains the best known examples of the habanera and seguidilla. Arthur Sullivan, in *The Gondoliers*, composed a Cachucha, which refers also to the fandango and bolero, all in lively triple time. (It has been arranged for male chorus by Archibald Davidson, of Harvard.) The Italians have a fast dance in 6-8 time called the Tarantella, traditionally caused by the bite of the tarantula. The typical Hungarian dance is the Czardas, consisting of a slow section (Lassu) and a fast one (Friss). The ancient Gigue is now spelled Jig (3-4) and figures in folk-music with the Reel (4-4) and Rigadoon (2-4) (French Rigaudon). A favorite ballroom dance of past generations was the Schottische, in 2-4 time, and another was the Polka (originally Polish) in 4-4 time.

CHAPTER IV

PATTERNS OF RHYTHM

The words "time" and "rhythm" are generally used quite loosely, and there is considerable disagreement as to their exact meaning. Thus far the terms have been considered practically interchangeable, but from now on a definite distinction should be made.

"Time" strictly applies only to the number of beats in a measure. It is convenient to call it duple time when the beats run in twos, and triple time when they run in threes. According to these fundamental beats, it is possible to speak of "march time," "waltz time," etc., and, more specifically, 2-4 time, 4-4 time, 6-8 time, etc.

In written or printed music, these time-beats are generally represented by a fraction placed before the first note, and in this fraction the upper (or left-hand) figure indicates the number of beats in the measure, and the lower (or right-hand) figure the kind of note representing each beat. Thus 2-4 time has two quarter-notes to a measure; 4-4 time has four quarter-notes; 6-8 time has six eighth-notes, etc. Waltz time may be written as 3-4 or 3-8 or even 6-8 if desired (in that case putting two groups into one measure). Mazurkas are usually written in 3-8 time, to indicate the faster tempo.

When the word "time" is used as a translation of the Italian "tempo," it means the rate of speed at which the music is played or sung, and nothing else. So it is possible to speak of fast or slow time, regardless of the fundamental beat. When there has been a retarding or accelerating of time, and a composer wants to get back to the regular speed, he marks the music *a tempo*, meaning that it is to be played "in time," as it was before the slowing or speeding up occurred.

Fox-trot time is usually written *alla breve*, which means that there are really only two beats to a measure, although the

notes indicate four. The symbol of such time is an incomplete circle with a perpendicular line running through it. (Originally it was a complete circle. When 4-4 time is indicated by C, this is not a letter C, representing "common time," as many people think, but the original circle, incomplete, without the *alla breve* line.)

Rhythm, as distinguished from time, has to do with the distribution of long and short tones, accented and unaccented, over the fundamental beat, and this distribution of tones easily creates a definite pattern, which may be repeated again and again in a piece of music, just as it would be in a piece of wall paper. The rhythm of a composition, in the larger sense, is governed by such patterns, rather than by the fundamental time-beats, and this of course permits an infinite variety of effects. A skillful dancer feels this larger rhythm rather than the mere count of one-two, one-two-three or one-two-three-four. With a singer or instrumentalist, this feeling for rhythm expresses itself in "phrasing," which is a logical division of the music into rhythmic and melodic patterns. Anyone reading a poem does the same thing instinctively, with the help of the division into lines and the various marks of punctuation.

Take the opening of the *Blue Danube Waltz* as an example of a rhythmic pattern. The fundamental beat, of course, is merely three to a measure, with the accent necessarily on the first beat of each measure. But the first measure consists of three tones, all of equal value (quarter-notes). The second



measure starts with an accented note, followed by a rest, with a second note on the last beat. This second note really acts as an up-beat to introduce the down-beat of the next measure, and this pattern is immediately repeated twice more, after which the first pattern, of three equal notes, comes again, with a change of harmony. These two patterns continue to alternate through practically all of the first section of the waltz, as illustrated above.

The effect, musically, is of a broad sweep of melody, followed by a tinkling echo, and every good conductor or dancer will achieve this effect with the *Blue Danube Waltz*.

It would be literally impossible to describe, or even suggest, all the potential patterns of rhythm. But it is not difficult to point out some of the commonest combinations, and once you get the habit of hearing rhythmic similarities, you will have no difficulty in picking out the rhythmic patterns in any piece of music.

Once more it is easier to find rhythmic patterns in popular music than in the classics. The demands of the dancers, for whom all popular music is written, encourage the composers, or adapters, to stick to a fairly obvious arrangement of tones in rhythmic phrases. If this continues right through a chorus, it makes the tune just that much easier to remember, which is the first and last desideratum of all popular music.

Prove this to yourself by humming or singing or listening to such familiar tunes as *Tea for Two*, *Bambolina*, *Happy days are here again*, *I'm Yours*, *Hallelujah*, *Guilty*, *Strike up the Band*, *Without a Song* and the *Parade of the Wooden Soldiers*, to mention only a few.

Tea for Two actually has a rhythmic pattern of only two notes, one long and one short, repeated endlessly, with only an occasional stop for breath and a little extra decoration on the repetition. *Bambolina* is built on sets of four notes, with the first always carrying a heavy accent. *Happy Days* also has a rhythmic pattern of four notes, with the third and fourth syncopated. *I'm Yours* has a five-note pattern, with the fifth note carrying the main emphasis. *Hallelujah* is again a four-note rhythmic pattern, with decided syncopation, and *Guilty* also has four notes to its pattern, with syncopation on the last of each group.

The tune of *Maytime*, by Vincent Rose, is a clever example of a single rhythmic pattern carried right through a chorus, with practically no change. There are six notes in the pattern, accented consistently, in fox-trot time. The melody line was borrowed from a Chopin *Nocturne*, and also continues throughout, with mere changes of pitch. Rhythmically, the pattern

occurs three times absolutely without the slightest change, then repeats its latter half twice, then comes again three times intact, and finishes with one incomplete version, made necessary by the ending. All ethics aside, this is a beautiful example of the conservation of material.

Vincent Youmans accomplished the same thing in even simpler fashion with *Tea for Two*, using a cuckoo instead of Chopin for his melodic inspiration. The composer of *Bambolina* also did a nice job with a four-tone rhythmic pattern, sticking to the tones of the major chord, and perhaps getting some suggestions from the lullaby in Humperdinck's *Hänsel und Gretel*.

The simplest way to analyze rhythmic patterns is to start with the even time-beats. The most obvious pattern, of course, is one which has a note on every beat of the time. There is an old A-B-C tune, attributed to Mozart, that starts that way:



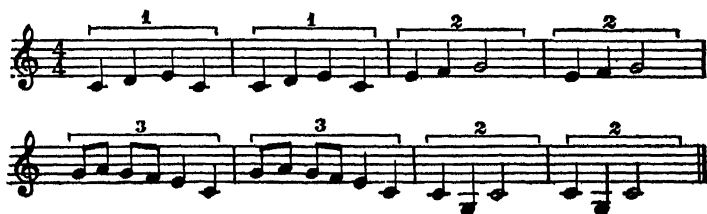
Actually the complete rhythmic pattern consists of six evenly balanced notes in a row, followed by a seventh which is twice as long as any of the others. This pattern covers two measures of 4-4 time. Therefore six of the notes are quarters, and the seventh is a half-note. Essentially the pattern represents a note to a beat, and it runs without change through the entire melody, which is one of the simplest in the world. If you know it by ear, you can easily persuade yourself that you are reading the notes.

Instead of the letters of the alphabet, you will sometimes hear this little tune sung with the words "One, two, three, four, five, six, seven, All good children go to Heaven," which emphasizes the number of notes in the rhythmic pattern. It is worth noting that exactly the same rhythmic pattern is used by Haydn in his *Surprise Symphony*.

The old French round, *Frère Jacques*, also has a rhythmic pattern of four notes to a measure at the start. This occurs

twice and is followed by two measures of three notes each, with the third note twice as long as either of the others. Then come two measures in which the first two beats have two notes apiece (eighths) and the third and fourth beats one note each (quarters). The round finishes with two more measures of the same pattern as measures number three and four (two quarters and a half-note). These varied patterns all rest on the same four time-beats and can therefore be sung indefinitely by overlapping voices, without any real confusion.

FRÈRE JACQUES



There are many examples in triple time of a rhythmic pattern carrying one note to each time beat. Its appearance in the opening measure (and subsequent repetitions) of the *Blue Danube Waltz* has already been pointed out. Another instance is the start of *America* or *God Save the King*. The majestic character of that melody is established immediately by the three successive tones of equal value, followed by three more, of which the first extends beyond the beat, while the second is shortened accordingly, and the third maintains the value of a regular beat of the 3-4 time. (It is played much more slowly than waltz time, of course, although the fundamental beat is the same.)

The complete rhythmic pattern of *America* is really this group of six notes (1), of which only one (the fifth) is off the beat. In the course of the whole tune, this pattern occurs four times absolutely without change. Once (1x) it merely doubles two of the notes of the first measure (on the words "from every mountain-side"), and twice (x) it is shortened to four and five notes on the words "of thee I sing" (now grown notorious by the award of a Pulitzer prize) and "let freedom ring."

If we were not so accustomed to this tune, we should feel the abruptness of these two shortened phrases. The measures should really be carried on in multiples of two, as in practically all music, and this would bring out the basic pattern at least twice more. As it is, the tune has only fourteen measures altogether, instead of the sixteen demanded by tradition and mathematics. But if *America* were carried out in this routine fashion nobody would stand for it, since we are now completely at home with the curiously abbreviated melody as originally written. Perhaps that is one reason for its popularity. Certainly it is easier to sing than the *Star-spangled Banner*.

AMERICA (GOD SAVE THE KING)



The lengthening of the fourth note in the rhythmic pattern of *America* is indicated in print by simply placing a dot after it. In this way a note is given an additional value of half its original length. A dotted quarter-note thus becomes equal to a quarter plus an eighth. The next note is therefore cut down from a quarter to an eighth, leaving a full beat for the final quarter-note of the measure.

This dotting of notes is very common in rhythmic patterns of all kinds, and creates a skipping motion in faster time, while avoiding the monotony of too even a distribution in slower time. In *America*, the dotted quarter-notes not only enliven the melody but make the words fit the music more accurately by diminishing the importance of such syllables as *of*, *er* (in *liberty*), *ers* (in *fathers*), *grims* (in *Pilgrims*) and *tain* (in *mountain*).

The effect of dotted notes in a rhythmic pattern is well illustrated in Dvorak's familiar *Humoresque*, where they produce a sprightly, whimsical mood. Basically, every beat of the 4-4 time carries a dotted eighth-note plus a sixteenth, and this pattern is repeated in six out of the eight measures of the

main tune. (It has often been pointed out that the *Humoresque*, at least the first part, can be played simultaneously with *Swanee River*, which simply means that they have the same fundamental beat and the same sequence of harmonies.)

PATTERN OF DVORAK'S HUMORESQUE



Beethoven makes a similar use of quarters and eighths for a skipping effect in the last movement of his *Kreutzer Sonata*, for the violin. A more familiar but less dignified example is the old Irish tune generally called *The Son of a Gambolier*, to which many sets of words have been written.¹

PATTERN OF KREUTZER SONATA FINALE



Tea for Two, mentioned above, is a good example of a two-note rhythmic pattern in which the first is dotted and the second shortened accordingly (in 2-4 time). *Bambolina*, on the other hand, maintains a consistent pattern of a quarter-note to each beat (in 4-4 time), deserting it only where there is a definite pause (or cadence) in the melody.

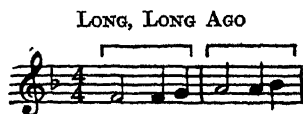
An interesting parallel of rhythmic patterns occurs in Chopin's *Funeral March* and, paradoxically, the *Wedding March* from Wagner's *Lohengrin*. Both are built on a slow 4-4 time, and both have four notes in a complete rhythmic pattern. The first is a quarter-note, on the accented down-beat of the measure. Next comes a dotted eighth-note, followed by a sixteenth, and the last is a half-note, accounting for the third and fourth beats in the measure. This amusing identity of rhythmic patterns, in two pieces of such widely different intentions, can best be brought out by tapping the rhythm of either tune on a table, or by clapping the hands, and then filling in the notes of each melody at the piano.

¹ See the author's *Read 'em and Weep*, and also his rhymed instructions for bridge players, *Sing a Song of Contract*.

A fascinating game can be played, either by two individuals or by a group of any size, by having the one who is "it" tap out a rhythmic pattern representing some familiar piece of music, and letting the others guess what it is. It is surprising to find how often more than one tune will be found to fit practically the same rhythmic pattern.

This is a further indication of the limitations of rhythm in music, and of the importance of melody and harmony in giving real individuality to any organized sounds.

The rhythmic pattern of one long note followed by two short ones (each representing half the length of the first) is quite common. It occurs in a fast duple time in Schubert's *Marche Militaire*, and the same pattern, played slowly, runs through practically all of the old song, *Long, Long Ago*.



The corresponding pattern in triple time has one long note and one short one, as at the start of the *Merry Widow Waltz*. Most compositions contain several rhythmic patterns, sometimes quite a number, and it is the arrangement of these patterns that creates the rhythmic pattern of the whole piece. A good example of this is found in the hymn tune, *Abide with Me*.

The time is 4-4, in slow tempo. The rhythmic arrangement of the first four measures is as follows: a half-note and two quarters, two half-notes, four quarter-notes, and a whole note. These four measures make up a musical sentence, which closely follows the grammatical structure of the words.



This musical sentence is then repeated note for note, so far as the rhythmic pattern is concerned, not only once but twice.

On the final line of the stanza there are slight changes, although the first measure is still the same. The second contains four quarter-notes instead of two halves, and the third contains



two half-notes instead of four quarters, merely reversing the order of the previous lines. This rhythmic balance unquestionably has much to do with the popularity of *Abide with Me* as a melody.

CHAPTER V

THE FUNDAMENTALS OF MELODY

In the organization of sound toward beauty, rhythm is the first and most primitive step. The savage must have discovered very early that he could imitate the rhythmic sounds of Nature by beating on a hollow log. The regularity of such beats must have fascinated him, and he probably soon gave them a religious significance. They became a part of his ritual and were applied to various purposes, including the incitement to battle (for which they are still used), protection against evil spirits, a request for rain, and the healing mysteries of the medicine man.

Just how early the practical value of rhythm as an aid to manual labor was discovered it is hard to say, but it certainly had its place almost from the outset as a stimulator of the dance and a help to physical exercise in general. Moreover, the savage probably found out very soon what could be accomplished by stretching a piece of skin over the end of the hollow log and thus manufacturing the first crude drum.

Most of the musical instruments of savage tribes today are still drums of different kinds, and the favorite music of the civilized savage, or foot-listener, is that which has plenty of percussion, supplied by drums, gourds, rattles, banjos, cymbals and tin-pan pianos.

When the savage discovered that a higher tone was produced by stretching the skin tighter over the end of the hollow log, he took an important step toward the discovery of melody. His first attempts in that direction consisted of letting one drum, of lower pitch, play the fundamental beat, while another, with a higher note, produced rhythmic patterns in the same time. (This custom is still found in most primitive music.)

Drums, however, cannot go very far in the creation of actual melody (even the kettle-drums of the modern orchestra rarely play more than three or four different tones in the course of a composition) and it required the invention of stringed and blown instruments to achieve what might be fairly termed a tune. (The human voice may have tried to sing in the very early days of music, but judging by even the modern examples of savage singing, the results were mostly noise, without any definite pitch.)

Ancient myths make much of the discovery of the lyre and the flute, for with these instruments it became possible to sound many different notes in quick succession, and the immediate result was a variety of melody. The invention of the lyre was credited to either Apollo or Mercury, the story being that the god found a dried-up turtle on the beach, whose insides, tightly stretched across the shell, produced musical tones when they were touched. The rather prettier story of the flute was that when Pan pursued the nymph Syrinx to the water's edge, she was turned into a reed for her protection, whereupon the goat-god manufactured from the reed a set of pipes on which he blew sweet melodies. (You can see the modern representative of the Pan-pipes in the pipes of an organ. The older generation used to buy them in candy-stores, made of licorice.)

Melody, as already suggested, is a logical progression of tones, at various levels of pitch. A single melody may contain an indefinite number of tones (although it is difficult to make it sound logical after a certain distance has been covered), and as few as only two tones may be called technically a tune.

For example, we find in Nature a real suggestion of melody in the song of birds, and the two bird calls that have the most definite pitch, those of the cuckoo and the bob-white or quail, are limited to two tones. The cuckoo's two-toned melody has been adopted by the whole world as a "come hither" whistle and is in constant use today, as complete and logical as any combination of tones in written music.

This of course is a reduction to the absurd, but it can fairly be argued that any combination of two or more tones, of

different pitch, is potentially a melody, or the pattern for a melody. A single tone, even though repeated, can hardly be called a melody. It is true that Peter Cornelius composed a song called *Ein Ton* (Monotone), in which the voice sings the same tone throughout, but the cleverness of the song lies in the definite melody carried by the accompaniment against the monotone of the voice, without which the words might just as well be spoken.¹

Ultramodern music seems to decree that any progression of pitches, no matter how fantastic, must be recognized as legitimate melody. But such music has a very limited audience, and the tradition of both serious and popular composition still insists that there should be some logic to a melodic progression. Just why certain progressions should seem logical and others illogical is difficult to explain, and it may be admitted that it is probably largely a matter of habit. Certainly the melodies that gain the quickest and easiest popularity are those which follow well-established formulas.

When people object to the apparent aimlessness of much of the ultramodern music, it is easy to answer that Wagner and other composers were considered completely unmelodic in their day, whereas now their compositions are melodically quite intelligible. Unquestionably the human ear can develop an appreciation and enjoyment of more and more subtle and unusual melodic progressions, but whether such development is potentially unlimited is open to argument.

It is perhaps significant that our popular composers of recent years, as well as the writers of more serious music, have consistently produced less and less obvious melodies. George Gershwin is certainly many miles ahead of *After the Ball*, just as the melodies of Richard Strauss, Debussy and Wagner are

¹ The Amen sung at the end of a prayer or a hymn often consists of two chords having the same tone in the melody part, yet this combination would not have the effect of a complete composition if it were not for the change in harmony, which means that the inner voices provide the necessary variety of pitch. About the nearest thing to a one-tone melody is the "ta-da" played by a vaudeville orchestra when a performer comes out to take a bow, or the same chord as it is heard when the interlocutor in a minstrel show says "Gentlemen, be seated."

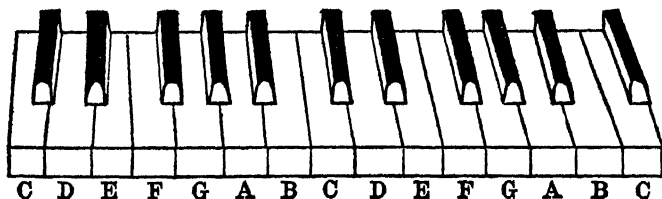
more exciting than the simpler patterns of Haydn, Mozart and Schubert. But it is worth remembering that each kind of music was thoroughly satisfying to the public of its own day.

For the beginner in music, it is best to analyze the appeal of melody in its traditional forms. If, after such a background has been created, an honest interest in the newer melodic experiments should develop, it is entirely possible for every individual to follow his or her inclinations, perhaps even arriving at ways and means of distinguishing the sincere and occasionally inspired creators of music in a new idiom from the fakers and charlatans, which has thus far proved a difficult matter.

Any analysis of melody must rest upon the structure of the scale, as used by all the great composers from Bach to Brahms. That scale, in its purely melodic aspects, can best be studied at the keyboard of the old reliable family piano.

The word "scale" (from the Latin and Italian *scala*) means literally a ladder or series of steps. The Germans call the scale *Tonleiter*, a very good word, which can be translated "tone ladder."

A glance at the keyboard of the piano will show a literal series of steps, with a definite pattern of black and white keys. The black keys run in pairs and threes, and there is one such combination of five black keys to every seven white keys.



Prove this to the ear as well as the eye by simply playing each key from left to right, starting at Middle C. This is the white key lying just to the left of the middle pair of black keys. It will be found just about under the left-hand end of the piano-maker's name.

If you find Middle C, and play every white key in order, to the right, you will reach another C after playing seven white

keys. You will know that you have struck another C not only because it is again a white key lying just to the left of a pair of black keys (and that white key is always C), but because in some strange way it sounds the same as Middle C, but higher.

Actually you have discovered the octave, by which is meant the eighth note above any given note, following the traditional scale. The curious "near-identity" of a tone with its octave is one of the universal facts of music, and at the same time one of the eternal mysteries.

The interval of the octave has a scientific background, for if you tune a string to a certain pitch, and then hold down the string ("stop" it, as a violinist would say) at a point exactly half its length, the resulting tone will be exactly an octave higher than the tone of the string itself; and if you cut a tube in half, the half-sized tube will produce a tone exactly an octave higher than the full-sized tube. (This is beautifully illustrated by the notorious piccolo, which is exactly half the length of the flute, and sounds exactly an octave higher.)

The quasi-identity of the octave is the basis on which the whole scale is built. It presents the unique phenomenon of two tones, actually quite a distance apart, sounding strangely alike, yet by no means the same. Even an untrained ear recognizes in the interval of the octave a satisfactory union that no other harmony produces. If you strike every C in the keyboard (and you will find no less than eight of them on a full-sized piano), you will get the unmistakable feeling that they all represent the same tone at different levels.

Once this feeling is established, it is a simple matter to think of the scale as existing only between one tone and its octave above or below. If you play from Middle C to the C above, you have actually struck only seven different white keys before you begin to repeat yourself. If you add the five black keys lying within one octave, you get a total of twelve different tones, and these twelve tones are actually the entire materials of melody. Anything above or below them is merely a duplication in another octave.

When we say that all the melodies of the world are built on a total of only twelve different tones, it sounds very limited.

But do not forget that these twelve tones repeat themselves through at least three or four octaves on almost any instrument, and through more than eight octaves on the piano. Even the average human voice is likely to have a range of at least an octave and a quarter, and a trained singer should cover two octaves or more.

But you will soon find that the great melodies of the world lie within the range of an octave and a half, and often less, for they must be singable to attain wide popularity. On a basis of the twelve different tones of the chromatic scale, a mathematician could figure out by the rule of permutations and combinations that there are over 500 million possible vocal melodies, within the range of a single octave. If you take the professional voice of two octaves or more as the basis, you have of course a far bigger number; and once you include the possibilities of instrumental range, even within three octaves, you will find that there is practically no limit to melody.

These figures apply only to the bare succession of tones without repetitions. The patterns of rhythm afford a vast number of variations of accent and distribution, quite apart from the melodic progression, and after that there are still the almost infinite varieties of harmony and tone color to be applied. So, even though certain formulas may appear again and again, rhythmically, melodically and harmonically, it would be absurd to say that originality is no longer possible in music, or to claim that all the logical combinations have been exhausted.

With the octave as the basis of the scale (and this relationship was known to exist more than six centuries B. C.), the problem is simply to fill in the intervening tones. Scientifically, there are two perfect intervals between a tone and its octave, above or below. They are known as the fourth and the fifth. If you count Middle C as 1, and play up the keyboard (to the right) four white keys, you will arrive at F, which is the fourth step in the scale above C. (Obviously F is also the fourth letter in the alphabet above C, counting C as 1.) If you play five white keys in a row, which you can do easily with the five fingers of the right hand, your little finger will rest on G (assum-

ing that you started with your thumb on C), and G is the fifth step in the scale above C.

These two intervals, the fourth and the fifth, are called perfect because they represent a mathematical ratio of vibrations in relation to the octave. If you play the four white keys, C, D, E, F, and then put your thumb on the fifth white key, G, you will find that another set of four white keys in a row will bring you back to C, an octave higher than the C you first played.

With steps 4 and 5 physically fixed by the actual rate of vibration, the rest of the scale is conveniently adjusted so as to sound balanced to the human ear. The second step is approximately a whole tone above the first, and the third step a whole tone higher than that. From the third to the fourth, however, there is a distance of only half a tone. This comes out clearly on the keyboard of the piano, for if you start at Middle C and play upward, you will find black keys between C and D and between D and E. But between E and F there is no black key. Therefore they are not a whole tone apart, but only half a tone. The same thing occurs after you have passed G, with a black key between G and A (the musical alphabet runs only from A to G), and another between A and B, but only a half-step from B to C, which completes the octave.

All this is partly the result of experience and partly the adapting of universal laws which seem to affect all human beings in practically the same way. It is very difficult for the average human ear to distinguish clearly intervals of less than half a tone. All the experiments with such smaller intervals as quarter-tones or less are wasted on the average listener, who can hear only that a tone is a trifle flat or sharp, but is not satisfied that any independent and logical interval has been sounded.¹

Whether by habit or by natural laws, the so-called diatonic and chromatic scales, with no interval smaller than half a tone, have become the basis of all the world's great music. The diatonic scale includes only seven different tones, and the chro-

¹ An interval is technically any step from one tone of the scale to another, counting both the lower and the upper tone in computing the interval.

matic adds five more, making the total of twelve different tones as the basis of all melody. If you start playing the scale on C (which is the easiest), you will find the diatonic scale represented by the white keys, and the chromatic by the white and black keys combined. It is advisable to get this relationship of tones thoroughly into your ears before advancing to further experiments. You will find eventually that a diatonic or chromatic scale can be started at any point in the keyboard, and the relationship of the tones will always be the same. (1 to 2, a whole tone; 2 to 3, a whole tone; 3 to 4, a half-tone; 4 to 5, a whole tone; 5 to 6, a whole tone; 6 to 7, a whole tone; 7 to 8, a half-tone, with additional half-tones coming between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7, to form the chromatic scale.) If you can think of the scale as an absolute entity from the outset, regardless of pitch, you will find the whole subject of melody (and later that of harmony) greatly simplified. Therefore try to think of the diatonic scale (which is the simpler of the two) as a universal progression of tones, definitely related in pitch, and numbered from 1 to 7 as above, with five additional tones that can be inserted to make the complete chromatic scale, in which every step is a half-tone.

CHAPTER VI

PATTERNS OF MELODY

A pattern of melody may have as few as two tones. It is quite surprising how much of an actual tune can be built on such limited material. The accepted notes of the cuckoo (numbered 5, 3 in the scale) not only provide the "come hither" whistle for the whole world (vocally expressed as "yoo-hoo") but form the definite basis of innumerable melodies, both light and serious. (This pattern is frequently found in the cries of savages and in primitive melodies, such as those of the American Indian.)

The Japanese Sandman ran along for eighteen notes without varying this two-tone pattern, and repeated the process half a dozen times, with mere changes of key. *Carolina in the Morning* did the same thing for its first seventeen notes, while Irving Berlin's *Pack up Your Sins* ran the pattern in series of twelve notes, at different levels of pitch.

CUCKOO



I'M COMING

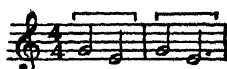


The refrain of *Old Black Joe* starts with the same characteristic interval ("I'm coming") and is imitated in waltz time by the old comic song, *Whoa, Emma*, and as a march in the artillery's *Caisson Song*.

CAISSON SONG



SCHLAFE, KINDLEIN



Actual cuckoo-calls occur in Beethoven's *Pastoral Symphony*, Humperdinck's opera *Hänsel und Gretel*, the old French piano piece of Daquin called *Le Coucou*, Haydn's *Toy Sym-*

phony (*Kindersinfonie*) and numerous songs having in mind either the bird itself or its mechanical representative in a clock. Beethoven's *Turkish March* is entirely made up of two-tone combinations (repeating the second tone three times) and simple runs down the scale. (There are ornamental notes, or "grace notes," added to the pattern, to give the effect of tinkling bells.) One of the Chopin piano sonatas (op. 35 in B-flat minor) opens with a definite two-tone pattern in minor key.

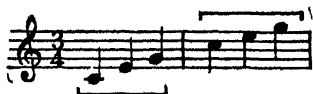
The most popular of German lullabies begins with the words "*Schlafe, Kindlein*" on repeated pairs of tones, representing the rocking of the cradle. A more ribald form of exactly the same combination is in the German student song, *Bier her* (Bring on the beer).

Among modern popular songs, the cuckoo pattern will be found in Jerome Kern's *Siren Song*, George Gershwin's *'S wonderful*, Ben Bernie's *Who's Your Little Whoosis?* *My Buddy*, *Life Is Just a Bowl of Cherries*, and *Lazy Day*.

The reverse of the cuckoo-call (sounding the two tones upward, 3, 5, instead of downward, 5, 3) occurs in the overture to the *Merry Wives of Windsor* and its modern descendant, *Marcheta*, as well as that later imitator, the *Cuban Love Song*, and also in the Brahms *Wiegenlied* (Cradle Song), Macdowell's *To a Wild Rose*, the Largo of Dvorak's *New World Symphony*, and *Go home and tell your mother*, among others.

The commonest three-tone pattern is the bugle call. The three tones concerned are numbered 1, 3 and 5 in the scale, and they can be played in any order (with duplications an octave above or below). In addition to such calls as *Reveille*, *Taps*, etc., complete marching tunes can be made out of these three tones.

BUGLE PATTERN



REVEILLE



The three bugle tones are very common in the national anthems of the world, (possibly because of their martial signifi-

cance), and obviously represent practically all the trumpet calls of operatic music. Played from the top down and then up again, the three-tone bugle pattern creates the opening of the *Star-spangled Banner*. A slightly different arrangement of the same tones produces the German *Watch on the Rhine*, also used as *Bright College Years* at Yale. They are prominent near the start of the old Russian anthem (reappearing as *Hail, Pennsylvania* and a hymn tune) and the French *Marseillaise*.



America's patriotic song-writers have also featured the three-tone pattern as the opening of the *Long, Long Trail*, *Over There* (almost a complete bugle tune) and *Dixie* (in which two scale passages follow, to introduce another succession of bugle tones). Our popular music in general has emphasized them in *Collegiate*, *Bambolina*, *Happy days are here again* and *Hallelujah*. (The last-named does a clever thing in starting with 1, 3, 5 and immediately turning the pattern upside down in another key, in which the former number 5 tone becomes number 1.) The familiar hymn, *Holy, Holy, Holy*, opens with the same 1, 3, 5 pattern, sounding each note twice. The *Blue Danube Waltz* does almost the same thing, using the pattern for practically all of its first section.

HOLY, HOLY, HOLY



The three-tone pattern is now commonly heard on a certain type of automobile horn and can be found also in the ordinary set of dining-room chimes, as well as those made familiar by radio. Trumpet calls using this pattern include the famous off-stage signal which appears in Beethoven's *Fidelio*, as well as the overture to that opera known as *Leonore No. 3*, and in Wagner's *Lohengrin* and *Meistersinger*, to name only outstanding examples. (The trumpet call from *Die Meistersinger*

was directly copied for the old popular tune of *Where did you get that hat?* and later *Why did I kiss that girl?* and appears also with only a slight alteration in the German *Du bist verrückt, mein Kind.*) Wagner uses a number of other trumpet patterns in his operas, particularly the Nibelungen cycle, although the actual horn of Siegfried contains far more notes than those of the bugle. (It starts always with the three-tone pattern, however, and then picks up the rest of the scale.) The well-known March in *Tannhäuser* starts with the three trumpet tones, and the Pilgrims' Chorus has a similar pattern. The call of the *Flying Dutchman* requires only two of the three tones. Beethoven's *Die Ehre Gottes in der Natur* (The Worship of God in Nature) builds its fine melody on the same fundamental tones, and Grieg provides another interesting example in his *Folk-Song*. The final melody in Beethoven's *Pastoral Symphony* is largely a three-toner. (Those interested in hymnology might look up also the German chorales, *Wachet auf* and *Jerusalem, du hochgebaute Stadt.*)

Another common three-tone pattern can be found by simply playing the first three notes of the scale, upward or downward. The progression of 3, 2, 1 is really more general than 1, 2, 3.

THREE BLIND MICE



ROUSSEAU'S LULLABY



Its most familiar example is the start of the round, *Three Blind Mice*. Rousseau's *Lullaby* is largely built on the same three tones, alternating with 5, 4, 3. Foster's *Swanee River* starts with the same material, and so does *Marching through Georgia*

SWANEE RIVER



MERRILY WE ROLL ALONG



(the verse, not the chorus). When we sing *Good-night, Ladies*, we start with a three-tone bugle pattern, and then change to the three scale tones in succession for "Merrily we roll along," first down, then up.

The pattern of 3, 2, 1 is featured in such melodies as the hymns *Abide with Me* and *Nearer, My God, to Thee*, outstanding motifs in Beethoven's *Fidelio* and Wagner's *Flying Dutchman*, and the Schumann piano concerto, where it appears first in minor and later in major.

CLASSIC THREE-TONE
PATTERN



FRÈRE JACQUES



Taking the same three tones upward, 1, 2, 3, we get the horn call of Oberon, in Weber's opera of that name. The old French round, *Frère Jacques*, starts with these three tones, going through them twice, and then repeating the process on another three-tone combination higher up (3, 4, 5). (Its whole structure is similar to that of *Three Blind Mice*.) Another fine old French melody, *Au Clair de la lune* (*In the Moonlight*) uses only the 1, 2, 3 tones for its entire first half, with only a short contrasting section on another pattern, ending with a repetition of the same three tones.

AU CLAIR DE LA LUNE



A very familiar use of these three scale tones is the ribald whistling signal generally given the words *Over the fence is out*.

OVER THE FENCE IS OUT



ANNIE LISLE



A large part of the tune of *Yankee Doodle* is made of the same tones. Similarly the popular hymn tune, *Hamburg*, builds chiefly on such three-tone combinations. Other basic melodies deriving their character from the 1, 2, 3 pattern are the old Irish *Annie Lisle* (best known as the *Alma Mater* of Cornell

and many other colleges and schools), *Hail, Columbia* (also known as the *President's March*, and composed especially for Washington's inauguration), Dvorak's *Humoresque* and the Irish *Son of a Gambolier*.

SON OF A GAMBLIER



WESTMINSTER CHIME



For a good four-tone pattern, listen to the Westminster Chime, as played by Big Ben in London, and reproduced in thousands of clock towers and grandfathers' clocks all over the world. (Handel is generally credited with inventing this progression.) Brahms may have intentionally echoed the Westminster Chime (taking the tones from the top down, 3, 2, 1 and 5 below) in the Finale of his *First Symphony*. A clearly deliberate borrowing of the pattern is in the popular waltz of some years ago, *Three o'clock in the morning* (using the progression 3, 1, 2 and 5 below).

But the greatest number of melodic descendants from this four-tone pattern follow the tones from the bottom up (5 below, 1, 2, 3). If you play the tones in that order, you almost automatically supply the words *How dry I am*. (Actually the melody of that lament is the hymn, *O Happy Day*.) Another fine hymn, starting with the same pattern, is *Lead, Kindly Light*. The hymn tune known as *Berlin* begins the same way, and is taken directly from the slow movement of Beethoven's *Second Symphony*.

There is an old French song, *Plaisirs d'amour*, starting the same way, and also a *Song without Words* by Mendelssohn. Franz Lehar used this four-tone pattern both for his *Merry Widow Waltz* and for the tune of *Vilia* in the same operetta. The pattern appears in a modern popular tune, *Once in a Lifetime*, while *Sweet Adeline* merely changes the order of the tones to 3, 2, lower 5 and 1. Following the pattern from the top down once more (3, 2, 1, lower 5) produces two other old-time favorites of the harmonizers, *Say au revoir, but not good-bye* and *Oh, I don't know*. Other classic examples of the

pattern, in various arrangements, are Mozart's *Voi che sapete*, and *Isis und Osiris*, the hymn *Adeste Fideles* and the Soldiers' Chorus from *Faust*.

HOW DRY I AM



FIVE-TONE SCALE



A pattern very common in the folk-music of the world is the five-tone scale, 1, 2, 3, 5, 6. The most familiar progression of these five tones starts with the fifth below instead of above and gives the upward melody line of 5, 6, 1, 2, 3. To modern ears this is likely to suggest immediately the once popular fox-trot, *Stumbling*, in which that series occurred three times in succession right at the start, with only a variation of accent. Other popular tunes showing exactly the same pattern are *Louise*, *Always* (which merely added a cuckoo-call to the five-tone scale) *Baby's Birthday Party* and Gershwin's *Looking for a Boy*. The verse of Lincke's *Glow-worm* follows the pattern in the progression of 1, 2, 3, 5, 6.

The five-tone pattern can be found very easily on the keyboard of the piano by simply playing the black keys, starting with the lower of a pair and going right up through those two and the three above. This may be an explanation of why so many people think it is easier to play on the black keys than on the white. (The list includes such successful composers as Irving Berlin and the late Charles K. Harris, of *After the Ball* fame, both of whom, however, equipped themselves with "transposing pianos," whereby they could shift a melody into the proper key by merely pulling a lever, always playing in the strange key of G-flat themselves.)

Any melody pattern containing more than five different tones almost necessarily follows the scale itself, and many of the world's best tunes are actually built on adjoining tones, either diatonically or chromatically. Even five tones in a row produce a passable melody. That is the tune played by Papageno in Mozart's *Magic Flute*, and it also represents the limits of the old Pan-pipe. The modern popular tune, *I'm Yours*, was

built on the same group of five successive scale tones, repeated in different keys, up and down. The chief melody in Liszt's *Hungarian Fantasia* (a folk-tune) runs up the scale for six tones and back again, getting its effect mainly by a syncopated rhythm. A German folk-tune of similar scale formation is used by Humperdinck in *Hänsel und Gretel*.

There was an old popular tune called *Ragging the Scale*, which ran the whole gamut of diatonic arrangement. Following the scale from the top down we find the hymn *Joy to the World*, paralleled at the start of the Finale in Tschaikowsky's *Fourth Symphony*, and the popular tune of long ago, *Tickle Toe*, in which passing notes were inserted between the scale tones, but without destroying their regularity.

DIATONIC PATTERN



JOY TO THE WORLD



In modern popular music, Europe produced *In dreams I kiss your hand, Madame*, which is a scale tune plus a cuckoo-call, while America's contribution included *I don't know why I love you like I do* (borrowed from *Tenting on the Old Campground* of Civil War days), *Dancing on the Ceiling*, Gershwin's *Somebody Loves Me*, and two tunes written by the same man (Harry Akst), *Guilty* and *There's nothing too good for my baby*, the latter used by Eddie Cantor in the film, *Palmy Days*. (There was litigation in this connection, with embarrassing moments for the composer and the two publishers concerned.)

Another modern popular hit, *The Blue Room*, followed the scale upward in a series of jumps from the fifth below. The *Birth of the Blues* was similar, but ran its melody on two levels of the scale, the outstanding tones being 3, 4, 5, 6, 7, etc., with balancing figures above, also progressing one tone at a time. This tune, incidentally, was almost exactly copied by *Tiptoe through the tulips* a little later.

Among the classics, one of the finest scale tunes is Handel's *Largo*, which has a very close parallel in the slow movement of Bach's concerto for two violins. The *Largo* starts at various

points in the scale, but almost invariably follows its pattern for several tones, up or down, particularly in the long introduction. The old tune of *Robin Adair* is chiefly a scale progression, imitated by the modern college song, *Fordham Ram*.

Chromatic scale-tunes are quite as common as the diatonic variety. They are easily recognized by the fact that their important tones lie only half a tone apart. Godard wrote a *Valse Chromatique*, which is really a study in chromatic melody, but the classic examples of the style are the famous aria from Saint-Saëns' *Samson and Delilah*, My Heart at thy Sweet Voice, which comes down the scale, mostly in half-tone steps, and Rimsky-Korsakoff's *Song of India*, popularized as a fox-trot, in which the scale figures are almost entirely chromatic. This tune was definitely imitated by the waltz, *Beautiful Ohio*, and there is a suggestion of similar chromatic treatment in such other popular tunes as the *Missouri Waltz*, *Paradise*, *Carolina Moon*, *When the moon comes over the mountain*, and the Italian *Ciribiribi*, not to speak of such old-timers as *Dardanella* and *Egyptian Ella* (copied from Grieg's chromatic *March of the Dwarfs*), and the modern *Seven Little Steps to Heaven*.

CHAPTER VII

THE FUNDAMENTALS OF HARMONY

Just as melody came out of rhythm, so harmony comes out of melody. If you play the opening tones of the *Star-spangled Banner* (Oh, say, can you see?) and then sound them all together, the result is a perfect major chord. Harmony is created whenever two or more related tones are sounded together, producing a pleasant or satisfying or even interesting effect.¹

While the perfect major chord never leaves any doubt as to its rightness, many other combinations are open to argument, and the extremists of modern music insist that any tone can be made to harmonize with any other tone. The ancient Greeks admitted only the intervals of the fourth, fifth and octave as harmonies, refusing recognition to the third, which later became perhaps the most common of all harmonizing intervals. Technically the intervals of the second and seventh are still considered discords, although many popular songs of recent years have deliberately sought out these intervals for novel effects.²

OCTAVE, FOURTH, FIFTH, THIRD, MAJOR CHORD, TRIADS



The earliest harmony was really a combination of melodies. It was found that by singing or playing the same melody

¹ Scholarly and popular opinions have constantly varied as to harmony and discord. It is a mistake to lay down hard and fast rules, and most of the so-called "laws" of harmony are mere conventions for the naming and spelling of chords. Today each individual ear has a right to accept or reject combinations of tones as harmonies or discords.

² See the opening of the *Penthouse Serenade* and that of *Time on my Hands* for the clever use of the second and the seventh, respectively.

simultaneously at two different levels of pitch, a new effect resulted. Later it was discovered that the sounds were pleasanter if two different melodies were joined together, and this led gradually to the whole structure of polyphonic or many-voiced music. The principle can be very simply illustrated by singing simultaneously the tunes of *The Long, Long Trail* and *Keep the home fires burning*, which was a very common trick of community singing at the time of the World War. *Swanee River* and Dvorak's *Humoresque* fit together quite well, as do *Solomon Levi* and *The Spanish Cavalier*. You can even make *Yankee Doodle* and *Dixie* harmonize throughout the first part of their melodies.

When people sing a round, they are making a melody harmonize with itself, by overlapping, the tune being so constructed as to fall naturally into three or four parts, all of which harmonize with each other. By bringing in the voices one at a time, on the right beats, an effect of harmony is created, although the parts are continually moving.

One of the easiest rounds to sing is *Row, row, row your boat*, in the key of C. If you have as many as four people in a group, you can make excellent harmony with this round, in four parts. With larger groups, simply make an approximately equal division of the voices into four sections. Bring the voices in one at a time, each starting the round at the beginning, but coming in at the point indicated in the music below. Thus the

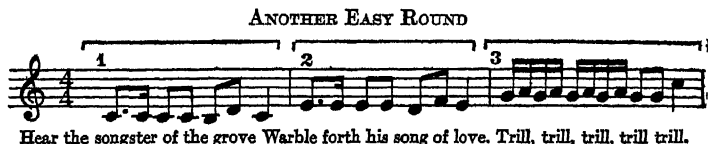
ROW, ROW, ROW YOUR BOAT (ROUND)



first voice (or set of voices) will sing "Row, row, row your boat" by itself, and then the second voice or group will come in with the same line, which harmonizes with "Gently down the stream," sung simultaneously by the first voice or group.

The third voice or group comes in with "Row, row," etc. at the point where the first is singing "Merrily," etc., and the fourth enters similarly, as the first reaches the final line "Life is but a dream," with the others continuing to build the harmony by merely singing the melody right through. This can be kept up as long as desired, and if a leader stops the four voices or groups at any point, it will be found that they are singing a perfectly good major chord, which can be held for a finish.

A similar round, in only three parts, is *Hear the songster of the grove*, which is even easier to sing. The voices come in at the points indicated in the music, and an excellent three-part harmony is created, lasting as long as the voices care to keep it up.¹



Music uses the term "canon" for a melody harmonizing with itself, and it is only when the canon is of the "unison" type, starting always on the same note, that it is technically called a round. The definite harmonizing of one melody with another is called "counterpoint" (*i.e.*, note against note).

Music which consists of a single melody, accompanied by chords, is generally called "homophonic," or single-voiced, as contrasted with the polyphonic style, which makes two or more melodies harmonize with each other. While it is a lot of fun for the performers of polyphonic music (of which the simplest example is the round), from the standpoint of the listener there is generally more satisfaction in a clearly defined melody, harmonized with chords or a running accompaniment. There has been much talk about the good old days when everybody could read music at sight, and any social gathering in-

¹ Other familiar rounds are *Three Blind Mice*, *Scotland's Burning*, *List to the Bells*, the German *O wie wohl ist mir am Abend*, the French *Frère Jacques* and the Dutch *De Bezem*, all of which are available in popular song-collections.

cluded some general music, with all the guests sitting around a table, singing from books handed out by the host, in six or more parts, or taking their share of a "chest of viols," for similar instrumental experiments. This may have been a very popular game, as it should be today, but there is no way of proving that the musical effect was particularly pleasant.

On the other hand, even an impromptu bit of "close harmony," with four or more singers managing to keep in tune with each other, and avoiding a raucous quality of tone, may sound quite lovely, especially to those who are producing it, chiefly because of the fascination of hearing a sustained combination of different tones that in some mysterious fashion seem to blend into one. (Hence the insistent cry of "Hold it!")

Just why this should be so, it is hard to say. A purely scientific explanation is not enough, for only a few intervals of the scale have an exact relationship of vibrations, calculated to produce harmony. Even the overtones that blend with the fundamental in creating a single musical sound are not necessarily pleasant when actually played or sung in harmony with that tone. About all that can be said is that certain combinations of tones sound "comfortable" to the human ear, and that this comfort is a variable factor, depending on habit and experience. It is quite possible to believe that the obvious harmonies of the commonest chords are less pleasing to many modern ears than the unconventional and even discordant combinations that have become characteristic of so much of our music.

The word "harmony," in the original Greek sense, meant simply system or organization, and the word was often applied to the actual scales or "modes." "Symphony" was first used in the modern sense of "harmony" and later referred to an actual band of players or singers, performing together. The Greek and ecclesiastical scales were not well adapted to harmony, and most of the music built upon them was played or sung in unison. The rhythm of a drumbeat, which in savage music accompanies a similar unison singing or playing, is really the most primitive form of harmony, as we know it, and even in the modern orchestra the kettle-drums play tones that are definitely in harmony with what the other instruments are playing.

By playing drumbeats in quick succession (like the military "long roll") the effect of a sustained bass-note could be produced, and this became in time the "drone-bass," played by wind instruments of the bagpipe family. (A similar effect is achieved by the modern instrument known as the jew's-harp, which is really a twanging bit of metal, and goes right back to the drone-bass of a drum or bagpipe.) Many savage songs have a bass part which is sung on a sustained monotone, and much folk-music can be performed with no more accompaniment than such a tone, played or sung. The music of India gets the same effect with the tamboura, a stringed instrument which plays chords that seem to have no definite pitch or harmony, but give sufficient background to the melodies. Its name seems to indicate a recognized relationship to the drum.

The possibility of making a melody harmonize with itself was discovered by a monk, Huchald, in the tenth century. He called this rough type of harmonizing "organum" or "diaphony." Later the term "discantus" was applied to the harmonizing of two different melodies, a great improvement over the primitive "organum." When the English became a race of polyphonic singers, in the sixteenth century, with their madrigals, motets and glees, they referred to one of the harmonizing parts as "descant." Such a part was often improvised, and unquestionably the good singers of the day could perform some amazing tricks, both at sight and extemporaneously. The increasing difficulty and complexity of such vocal music led eventually to the substitution of instruments for the voices. But harmony for its own sake, apart from melodic combinations, did not really exist until about 1600.

Chords, like houses, are built from the bottom up. The bass-note, or "root," of a chord may be considered its most important part, but each step of the scale permits a great variety of combinations to be built upon it as a base. Sit down at a piano, if one is handy, and strike any white key at random. Obviously this note harmonizes first of all with itself. There can be no more perfect harmony than that of identity. It may seem absurd to speak of a tone as harmonizing with itself, but

ask a group of people to sing the same note, and see how many slight variations of pitch you will get. Also, if the same note is played simultaneously by two different instruments, of decidedly contrasting quality, the effect may be that of two different tones, although the number of vibrations would be identical.

When two or more voices or instruments sound the same tone, it is called a unison, and represents the most complete harmony possible. But if, after striking a white key on the piano, you move up or down the keyboard until you reach the eighth white key to the right or the left (counting the first one you struck as number one), you will hear a harmony, by sounding the first and the eighth together, that seems almost the same as an identity or unison.¹

You will also notice that the eighth interval, or octave, has the same relation to the pattern of the black keys as its duplicate, eight steps below or above. If, for example, you are sounding Middle C (the white key just to the left of the pair of black keys nearest the middle of the keyboard) it is easy to see that the eighth white key above or below is also a C, similarly situated just to the left of a pair of black keys. As the black keys run only in pairs and threes, it should never be difficult to find C, and in working out the simplest harmonies it will be found that Middle C is the most convenient starting-point.²

Between the first and the eighth steps of the scale there are two mathematically perfect intervals, the fourth and the fifth.³ If you start at Middle C and count four white keys to the right, you will reach F, which is the fourth above C. Going one more step brings you to G, which is the fifth above C. These intervals obviously harmonize with C, although you will feel immediately

¹ It is actually the same tone on a higher or lower level of pitch, as previously explained, p. 36 *ff*.

² The white keys of the piano are represented by letters of the alphabet in musical notation. Since there are actually only seven different white keys, repeating themselves in various octaves, only seven letters of the alphabet are required, from A to G. This makes the reading of notes far easier than the reading of words.

³ As also indicated, p. 37 *ff*.

that a third tone is needed with the fifth to make it really interesting (creating what Browning called "not a fourth tone, but a star").

If you wish to discover such a "triad," simply play middle C with your right thumb, and the G above with your little finger, and drop your middle finger on the white key halfway between the two, which is E. This is the interval of the third, in its relation to C, being literally the third white key to the right of C. Its pitch is not scientifically accurate, in relation to the first and fifth, having been "tempered" to suit the human ear and balance the scale conveniently between octaves. But, while the third was once considered a discord, it has come to be perhaps the most satisfying of all the intervals of harmony. (The tenor of a male quartet, for instance, can go a long way by simply singing a third above the melody.)

In playing or singing the opening tones of the *Star-spangled Banner*, as suggested at the start of this chapter, we come down over the major triad, sounding the intervals 5, 3 and 1 in that order, and then going up again on 3, 5 and the octave. (Originally the tune started on the keynote, number 1, and went right up the same steps.) Whichever way it is played, those opening tones of the *Star-spangled Banner*, sounded simultaneously, will produce a perfect major chord. If you started in the key of C, with C as your lowest tone, the actual notes will be C, E, G, C, with the second C an octave higher than the first.

Play this chord on the piano, if possible. Notice how complete and satisfying it is. Add another C an octave lower for a bass-note if desired. It may be difficult for you to stretch the fingers of the right hand so as to play the four tones, C, E, G, C, simultaneously, although it can be done by using the thumb on the lower C, the index finger on E, the middle finger on G and the little finger on the upper C. But a full chord in C can also be played with only three tones, C, E, G, in the right hand (fingered as indicated above, 1, 3, 5) adding one or two C's for a bass, with the left hand. (The octave should not be a difficult stretch for an adult, using the thumb on the upper note, and the little finger on the lower.)

Once you have discovered this tonic major chord, you will find that lots of things can be done with it.¹ It can be used as a complete accompaniment for such a popular tune as *Li'l Liza Jane*, or such a round as *Row, row, row your boat*, or for any of the bugle calls and marching melodies, all of which are built on the same three tones (1, 3, 5).²

Keeping a low C as your bass, you can play the three upper tones in two other positions, without changing the actual notes of the chord. Your right hand can play E, G, C or G, C, E, simply moving the thumb higher each time. These are called "inversions" of the chord. The bass-note might also be changed to an E or a G, but in that case the chord will sound better if the corresponding tone in the right hand is omitted, to avoid duplication.³

If you have been able to work out the C major chord and its inversions on the white keys of the piano, it should not be difficult to produce the same harmonies in any other key. In the chapter on the Fundamentals of Melody, you were given the melodic relationships of the seven different tones of the diatonic scale (the eighth tone being the same as the keynote, an octave higher). Keeping this relationship in mind, and realizing that the black keys represent half-tone intervals between the white keys, you can easily build a 1-3-5 chord on any white or black key.⁴

If your keynote is D, the third will be F-sharp (the black key just to the left of G, or the lowest in the group of three black keys) and the fifth will be A. On a keynote of E, the third is G-sharp (the middle black key in the group of three) and the fifth is B. With F as a keynote, or root, you can build your

¹ It is the chord mentioned on p. 34 that is played in a minstrel show when the interlocutor says "Gentlemen, be seated," or by the orchestra when a performer comes back to take a bow to great applause, or by the church organist for a simple Amen.

² For other melodies using this pattern as a basis, see p. 42.

³ In general, a chord does not contain more than four different tones, and the most common harmonies are in the quartet. Duplications in different octaves occur frequently, as in the major chord itself.

⁴ For an accompaniment built on triads and their inversions, listen to Schubert's *Ave Maria*.

triad with two other white keys, A and C. A triad on G as a bass also is limited to white keys, with B and D completing the chord. In the key of A, the 1-3-5 chord reads A, C-sharp (lower of the pair of black keys) and E. In the key of B, the third will be D-sharp (the upper of the two black keys) and the fifth F-sharp.

Building the same triads on the black keys as roots, start with the lower of the pair, in the middle of the keyboard. This key has already been called C-sharp, but it is also known as D-flat, depending on the white key to which it is most immediately related. Every black key may be called either the sharp of the white key below it, or the flat of the white key above it. Taking the lowest of the five black keys as D-flat, its major triad is completed with F and A-flat. The triad on E-flat (same black key as D-sharp) includes G and B-flat.

On G-flat (same as F-sharp) the third will be B-flat and the fifth D-flat (which could also be considered A-sharp and C-sharp respectively). On A-flat (G-sharp) you would complete the triad with C and E-flat (D-sharp). The B-flat (A-sharp) triad is completed with D and F.¹

It will be found helpful to acquire a thorough familiarity with the major chord in every possible key, both as a triad (including inversions) and with four or more notes. This will make it easy later to identify the key of any composition, to harmonize in writing or vocally or at the keyboard, and actually to play the piano by ear and by note. These chords must be heard to be appreciated. They will become second nature after a little practice and experience.

¹ Technically, in order to maintain the ratio of 1-3-5 in the lettering as well as the numbering of tones in a triad, the third and fifth on A-sharp would be called C-double sharp and E-single sharp, rather than D and F, although the sounds are the same. This need not bother the beginner in harmony, for if a composer actually wanted to write in the key of A-sharp, he would almost surely use common sense and call it B-flat, which is a convenient key for almost any instrument, and easy to read at sight.

CHAPTER VIII

PATTERNS OF HARMONY

The commonest and most useful pattern of harmony is the 1-3-5 triad discussed in the preceding chapter. Do not depend on your ears alone to recognize this pattern, but try to pick it out at the keyboard of a piano. The patterns of harmony become quite simple when they are visible to the eye as well as audible to the ear. Therefore it is advisable to become thoroughly familiar with the 1-3-5 triad in all keys, before going deeper into the subject.

This pattern should be recognizable not only in its original form (1-3-5) but in either of its inversions, as 3-1-5 or 5-1-3. The bass-note is always the same as number 1, an octave lower. After experimenting with this pattern in various keys, you will make the startling discovery that you can harmonize quite a number of melodies by simply playing the same pattern in different keys and in whatever inversion is most convenient.

It has already been pointed out that a few melodies can be harmonized with only one chord. There are several more that will sound well enough with only two chords for accompaniment. Suppose you take a simple old tune like *London bridge is falling down*. It is easy to sing in the key of C, using our friend the C-major chord as the opening harmony. You will find that this chord sounds all right throughout the first line, "London bridge is falling down," played once, at the start, or twice (on the opening syllable and "fall") or four times, on the accented syllables of the line. But after that the harmony has to change, and the most satisfactory chord will be one that is built on G as a root or bass.

If you are at the piano, you can easily find this chord and its two inversions. By putting your right thumb on the G below Middle C (it is the white key between the two lower black keys

in a group of three) and letting the other fingers of the right hand rest over the four adjacent white keys, you can drop the middle finger on B, which is the third above G, and the little finger on D, which is the fifth above G. Adding an extra G down below for a bass-note, you have a complete G major chord.

The first inversion of that chord will bring your right thumb on B, with your middle finger on D and your little finger on G, rearranging the pattern of 1-3-5 to 3-5-1. This is the best form of the chord for continuing the accompaniment of *London Bridge* in the key of C. (The second inversion would be 5-1-3, or D-G-B.)

If you play the G-chord as B-D-G in the right hand, with G for a bass below, you will find that it harmonizes satisfactorily with the first repetitions of the words "falling down," while the C-chord is again required for the next. After you have discovered this arrangement of the two chords, to harmonize the first half of *London Bridge*, the same thing can be done all over again for the second half. So here is a tune which requires only two chords by way of harmony, and one of these is used only twice.

For the sake of convenience, the first chord (on the keynote, in this case C) might be called primary and the second (on the fifth, in this case G) logically secondary. Musicians refer to the keynote as the tonic, and call the primary chord a tonic chord. They call the interval of the fifth the dominant, and therefore the chord on the fifth (here called secondary) becomes the dominant chord.

Most of the simple harmony of the world is an alternation of tonic and dominant. The people who used to play *Chopsticks* on the piano, four-handed (perhaps a few still do it) were perhaps unaware that they were using two of the commonest chords in music, played in waltz time, with a melody that was merely a two-finger version of familiar intervals within the octave. (Of course it was the variations on the melody that caused all the excitement, including the often painful sliding up the keyboard with the back of the finger.)

In *Chopsticks* the secondary or dominant chord comes first, and the primary or tonic chord second, which reverses the

usual order (shown by *London Bridge* above). There are two measures of each, alternating throughout the silly little tune, each measure consisting of a bass-note and two chords, of equal time-value.

Both the primary and the secondary chords in this simple accompaniment can be played in the 1-3-5 pattern or in either of its inversions. The simplest way is to use the tonic chord (on C) as a 1-3-5 triad, and the dominant (on G) as a 3-5-1 inversion. This keeps the right hand in the same general position, and the change from C-E-G to B-D-G is quite easy, with the bass changing from C to G. But there is no harm in experimenting with all three arrangements of each chord in playing this Chopsticks accompaniment. You may notice that many people introduce an additional note into the dominant chord in playing this accompaniment. That note is the seventh in the scale, which in the key of G would be F, the white key just to the left of G.¹

The introduction of the seventh into a dominant chord gives it a fuller, richer harmony, and most composers prefer to use it regularly. If you are playing the dominant chord on G, it is not hard to include an F, using the ring-finger of the right hand. This gives the chord four instead of three tones in the right hand, and it will be found easier to play it with the second (index) finger on D, and the middle finger idle. It is possible also to omit the D entirely, and simply play B-F-G in the right hand, which is what many people actually do in Chopsticks.

DOMINANT TRIADS AND CHORDS WITH SEVENTH



This chord of the dominant with the seventh (generally called for convenience the dominant seventh chord) is important enough in harmony to be considered an independent pattern. At least it is an interesting variation of the simple 1-3-5 pat-

¹ Strictly speaking, F is the minor seventh of the key of G, but this whole matter of major and minor will be explained in detail in the next chapter.

tern. It also has its two inversions. In the key of G you could play it B-F-G or F-G-B or G-B-F, and if you were using four notes in the right hand they could be B-D-F-G or D-F-G-B or G-B-D-F. All of these arrangements make essentially the same harmony, and all can be played with a G for a bass.¹

Try playing an accompaniment to *London Bridge* with dominant seventh chords instead of the simple triads on G. It will sound better that way. The same chords can be applied to a number of other tunes, with or without the seventh. A good one to try is *Three Blind Mice*, already mentioned as a round. Play it in the key of C. The first chord, on the word "three," will naturally be a simple tonic major triad, C-E-G, with C for a bass-note. The second chord, on the word "blind," must be a dominant chord, with G for a bass-note. It is most easily played as B-D-G in the right hand, as before with *London Bridge*. The third word, "mice," brings back the harmony of the tonic major chord, on C. This alternation is repeated right through the whole tune.

The use of the seventh in the dominant chords will be found worth while, and it is also worth experimenting with different inversions of both the primary and the secondary chords. For instance, the melody as well as the harmony can be played at least part of the way through the piece by making the first chord G-C-E in the right hand, with C as a bass, the second chord F-B-D in the right hand, with G as a bass, and the third E-G-C in the right hand, with C as a bass. (This follows the melody on the top notes, E, D and C.) The same thing is repeated, with the repetition of the words "three blind mice." On "see how they run," the chords can be played C-E-G (over a C bass), B-D-F (over a G bass) and G-C-E (over a C bass).²

When you have arrived at this stage, assuming that you have a piano available, you are so close to actually playing with both hands, melody and accompaniment simultaneously, that you

¹ Dominant chords can of course be worked out in any key, with or without the seventh. They are worth considerable experimenting.

² Chords are always read upward. Therefore the left-hand letter always represents the lowest note in the right hand, and the right-hand letter the highest.

may become frightened at your virtuosity. You are also practically reading notes, and certainly it should be easy for you to read both melodies and harmonies in the key of C by this time.

With *London Bridge*, *Chopsticks* and *Three Blind Mice*, all in the key of C, you already have enough material for quite a lot of fun, particularly for playing singing games, etc. If you want to experiment further, try the old nonsense song, *Ta-ra-ra-boom-de-ay*, which also goes well in the key of C. (The selection of the best key is usually decided by the range of the singing voices, with some regard for the ability of the pianist. Most people find it easiest to play in C, without worrying about the black keys, although there are many who form the astonishing habit of playing on the black keys themselves as much as possible, which puts them into such outlandish keys as G-flat or F-sharp.)

The old German tune of *Ach, du lieber Augustin* (better known in America as *The more we get together*) can be played in the key of C, with only two chords for accompaniment. A better key for singing, however, is F, for the key of C carries the voice a little too low. If you remember that the dominant is the fifth interval in the scale, you can work out the tonic and dominant chords in F just as easily as in C. In fact, you may be surprised to find that the dominant chord of the tonic F is our old friend the C-chord once more, for C is five steps above F in the scale. A waltz-time accompaniment to the Augustin tune can be played in F by using the F major triad for the first chord (two measures) and the C major triad for the second, with bass-notes of F and C, depending on the triad above. (But if you decide to put a seventh into the dominant chord in the key of F, be sure to play B-flat, not B.)

Tonic and dominant chords are enough for accompanying such other tunes as the old English *Billy Boy* (in C), the Scotch *Long, Long Ago* (in F), the chorus of Yale's *Boola, Boola* (in C), that classic of the gay nineties, *The Bowery* (C), *Listen to the mocking bird* (F) (though this will sound better with a third chord, to which we are coming in a moment), and the Spanish War favorite, *A hot time in the old town tonight* (F).¹

If you tried to accompany *Listen to the mocking bird* with only two chords, you probably discovered that everything was all right until you arrived at the final line. There, while the ordinary dominant chord might be considered adequate, you are likely to have a feeling that something different is needed, a chord to give more variety to the harmony. And that feeling is entirely correct. The chord for which you are looking is the one called by musicians the subdominant, and it is built on the fourth interval of the scale, which is one full step below the dominant, or fifth.¹

If you play in the key of C (which may still be the easiest), the subdominant chord is built on F, which is the fourth step above C (and also the fifth below). The relationship is the same in any key. Once you add this subdominant chord to the tonic and dominant chords, you have enough material for harmonizing more than a hundred of the most popular melodies of the world.

SUBDOMINANT TRIADS



A good example for a start is Foster's *Swanee River*, which is easily sung in the key of C. The opening chord is naturally that of the tonic, although the melody begins on the third interval of the scale (E), not the keynote.

Immediately after the first note of the melody, the harmony changes from tonic to dominant, with G for a bass. After returning to the tonic on the first syllable of "Swanee," the need for a new chord is obvious on the first syllable of "river." This chord must be the subdominant, on F. The simple triad in the right hand would be F-A-C, but an inversion to C-F-A or

¹ Technically, the name subdominant does not mean below the dominant, but rather that the interval is found by counting five steps below the keynote, which is true. It will be found easiest to remember the three outstanding chords of harmony, however, by thinking of the tonic as representing the keynote, the dominant as five steps above, and the subdominant as four steps above.

A-C-F would sound a little better at this particular point in *Swanee River*.

The subdominant chord occurs again on the word "ever," at the corresponding place in the second line of the tune. It comes once more under the words "everywhere I," and finally with "weary," near the end of the song. Harmonizing *Swanee River* with these three chords (tonic, dominant and subdominant) is an easy matter. The notation below will make it entirely clear. The numbers indicate the three chords, I being the tonic, II the dominant, and III the subdominant (on C, G and F respectively, as bass-notes).



The chords can be played in the 1-3-5 pattern or its inversions, as preferred. It will be found that by picking out the right combinations, the melody and harmony can be combined without great difficulty, and this experiment is well worth while, and may again lead to the conviction of pianistic virtuosity.

In *Listen to the mocking bird*, mentioned above, the subdominant chord is not required until almost the end of the song, and even there a dominant chord may satisfy many ears. If the tune is whistled, the key of C is not a bad one, but it would be too high for singing. G or F would be better vocally. In the key of G, the subdominant chord would be on C, with the dominant on D. In the key of F, we would find the subdominant chord on B-flat, and the dominant on C.

Thus it becomes clear that all three of these keys, C, G and F, are very closely related. C is its own tonic, the dominant of F and the subdominant of G, which is the dominant of C, while F is the subdominant of C. It's all just a happy family, and the 1-3-5 pattern runs through all its members.

Among the world-famous tunes that can be harmonized with these three chords, in addition to those already mentioned, are Foster's *My Old Kentucky Home*, *Old Black Joe*, *Massa's in de cold, cold ground* and *O Susanna, Carry me back to old Virginny*, the old French tune of *Malbrough* (known to us as *He's a jolly good fellow* and *We won't go home until morning*), the hymns *Nearer my God to Thee*, *Blest be the tie*, *Rock of Ages*, *Silent Night*, the *Doxology*, *America* (*God Save the King*), the *Battle Hymn of the Republic* (*John Brown's Body*), the Scotch *Annie Laurie*, *Auld Lang Syne* and *Comin' thro the Rye*, the Italian *Santa Lucia*, the Hawaiian *Aloha Oe*, and such old and new popular songs as *Annie Rooney*, *Long, Long Trail*, *Over There*, *Hail, hail, the gang's all here* (originally Gilbert and Sullivan), *The Old Gray Mare*, *Juanita*, *Home, Sweet Home*, *There is a tavern in the town*, *Dixie*, *The Bells of St. Mary's*, *Jingle Bells*, *There's music in the air*, *The Quilting Party*, *My Bonnie lies over the ocean*, *Turkey in the Straw*, *Yankee Doodle*, *Sweet Genevieve*, and *In the good old summer time*.

The matter of convenient keys should no longer present any great difficulty. If your ear has become accustomed to the sound of the 1-3-5 pattern of harmony, with its inversions, and an occasional seventh added, you should be able to harmonize any simple melody, in any key, at the piano.

For vocal harmonizing these same patterns are helpful, although some of the best effects for both male and mixed quartets go considerably beyond the simple tonic, dominant and subdominant chords, and will therefore be considered later. However, the dominant seventh is always an effective bit of "close harmony," particularly when two adjoining voices sing the octave and the seventh against each other.

CHAPTER IX

MAJOR AND MINOR HARMONIES

One of the difficult things to explain in music is the peculiar effect of minor harmonies. Actually the difference between a major and a minor chord is simply that the interval of the third is sounded half a tone lower in the minor than in the major.

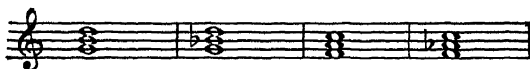
If you take the 1-3-5 pattern of the triad in the key of C, with which you should be pretty familiar by this time, you will immediately notice the marked difference in effect if you play E-flat instead of E for the middle interval. Try it on a piano, first playing the major triad, C-E-G, with its inversions (E-G-C and G-C-E), and then the minor triad, C-E-flat-G, keeping the E-flat also in its inversions.

C MAJOR AND MINOR TRIADS



The major chord has a bright, cheerful, optimistic sound, whereas the minor is by comparison dull, melancholy, pessimistic. Funeral marches are generally written in minor key.

G AND F MAJOR AND MINOR



This difference between major and minor is by no means absolute, and there are plenty of cheerful pieces written in minor key, while many a composer has succeeded in expressing melancholy in the major. In general, however, the distinction is a good one, and in the long run the ear can judge very quickly whether it is hearing music in major or minor key.

An easy way to make the direct comparison is to play or sing a familiar tune first in major and then in minor key. Here is the start of *Swanee River*, in minor:



If you harmonize this melody in C minor instead of C major, every C-chord will have an E-flat instead of an E natural, and on the subdominant chords (on F) the A will become an A-flat. The G-chord, when used as the dominant in the key of C, curiously has the minor as well as the major effect, and so requires no change. (You can of course turn the B of the G major triad into a B-flat, and this creates interesting and rather weird results when the chord is used as a dominant and not a tonic. But in that case the average ear will generally express its distinct preference for a B-natural rather than a B-flat.)

There is a way also of giving a melody a minor sound without changing its own intervals at all, but doing it entirely through the accompanying chords. In the case of *Swanee River*, for instance, the opening chord might be in A minor instead of C major. (When the A major triad is turned into minor, the C-sharp becomes a C, half a tone lower, and therefore harmonizes with a C-natural or an E or an A in the melody.)

This reveals a principle which will be found to hold right through the major and minor scales, namely that a major key not only has its own minor (with the lowering of the third interval by half a tone) but also a relative minor which will always be the key that is a minor third below the major key-note. The relative minor of C is therefore A minor. The key of G major has as its relative minor E minor, and for F major the relative minor is D minor, etc.

MAJORS AND RELATIVE MINORS



If you can harmonize *Swanee River* both in its own minor key (requiring changes in the melody wherever the third or the

sixth occurs) and in its relative minor (without change of melody), you can apply similar treatment to many other simple melodies, and in the course of such experiments you will discover many chords and combinations of melody and accompaniment that will interest and perhaps please your ear.

The original Greek "modes" or scales were all in minor keys, corresponding roughly to the white keys of the modern piano, without sharps or flats, and they were imitated by the later ecclesiastical modes, used in early church music, and sung in unison, without harmony. The distinction between major and minor is therefore basically a distinction of mode or "mood," rather than of key or melody.¹

The modern whole-tone scale, as its name implies, goes up and down in steps of a whole tone, without any of the half-tone intervals that are characteristic of the diatonic scale (from the third to the fourth and from the seventh to the octave). Eight notes of the whole-tone scale would therefore go beyond the diatonic octave, and the interval of a ninth actually takes the place of the octave itself. This explains why chords of the ninth are so common in modern music, particularly that of Debussy (who has been widely imitated by our popular composers). They take the place of the perfect major chord when the whole-tone scale is used.

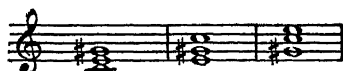
If you want to get the impression of a mildly modernistic type of harmonizing, it is a simple trick to harmonize an entire melody with chords of the ninth. Simply treat each note of the tune as a ninth, making its bass note a whole tone lower than the octave below and filling in with a third and a minor seventh.

A simple way of changing the effect of a chord and adding variety and piquancy to harmony is by increasing or decreasing certain intervals by half a tone. An interval to which a half-tone has been added is called "augmented." One from which a half-tone has been subtracted is called "diminished." In both cases the resulting effect is likely to be of the minor type.

¹ Modern minor scales are called "harmonic" or "melodic," the former having both the sixth and the third flatted, while the latter shows only the minor third.

Take the major triad, 1-3-5, once more, and augment the fifth by playing it half a tone higher. (In the key of C, the chord would be C-E-G-sharp, instead of C-E-G.) Play or listen to this combination with the augmented fifth, in all three of its positions (C-E-G-sharp, E-G-sharp-C, G-sharp-C-E.) The

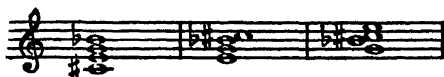
AUGMENTED TRIADS



effect is highly individual, and quite different from that of the simple major triad. Theoretically, any interval can be augmented or diminished, but actually the process has significance in only a few cases. The fourth and fifth and octave are "perfect" intervals, without any distinction between major and minor, therefore they can be augmented or diminished by the simple addition or subtraction of a half-tone. But the second, third, sixth and seventh are all subject to the variation of half a tone as minors, and the diminishing process can begin only after this flattening to the minor has taken place. It is customary to take the extra half-tone off the bottom of the interval instead of the top, for in the latter case it would merely reduce it to the interval below.

One of the most popular chords in "close harmony" is that of the diminished seventh. This means that there must be a half-tone less than the distance of a minor seventh between 1 and 7, and instead of taking the half-tone off the minor seventh (which would reduce it to a major sixth), the root, or number 1, is moved half a tone upward. In the key of C, the minor seventh would be B-flat, and a diminished seventh chord would have C-sharp at the bottom, B-flat at the top, and E and G in

DIMINISHED SEVENTH CHORDS



between. Play or listen to this chord and notice the individual effect. Try to remember how it sounds. Change the position of the tones to E-G-B-flat-C-sharp, then G-B-flat-C-sharp-E and finally B-flat-C-sharp-E-G. By always finding such inversions, you can increase your repertoire of chords indefinitely.

The notorious "blue" chords make liberal use of minor sevenths and diminished sevenths. The ordinary blue ending to a piece simply adds a minor seventh to the regular major triad. In the key of C, such a blue chord would read C-E-G-B-flat, with perhaps another C at the top. Sometimes this blue interval is emphasized by a progression like the one below:



One of the best popular songs of recent years, George Gershwin's *The Man I Love*, has its chorus built largely on this blue progression, and his *Rhapsody in Blue* makes frequent use of the same combination, particularly in the first cadenza for the piano, and at the finish. Chopin, incidentally, ended one of his Preludes on a distinctly blue harmony, inserting the minor seventh in a broken chord.

The minor seventh is of course the regular interval in the dominant seventh chord, and it is only when this appears as a primary and not as a secondary chord that the blue effect is produced. A simple alternation of tonic and dominant seventh has nothing blue about it. But if you put a minor seventh into your final tonic chord, you at once have a blue harmony.

It is customary (and practically a law in all conventional music) to have the final chord of every piece built on the tonic, major or minor. The melody note may be the third, fifth or octave, harmonizing with the tonic, or most likely the tonic itself, but no other intervals are allowed to creep into the chord. Otherwise it would sound incomplete, or "unresolved." That is why the blue endings of modern popular music are considered unconventional, and why almost all the ultramodern serious music is absolutely unorthodox.

The ending of a composition (or of any strain in it) is called a "cadence." When the cadence ends in a tonic chord following a dominant, it is called perfect or complete. A cadence ending in a dominant chord is imperfect or incomplete, and traditionally it cannot close a piece, but inevitably leads to more. (Have you ever heard people break into applause before a piece was really

over, unaware that the last chord they had heard was unresolved? Or, conversely, have you noticed how difficult it is in some modern pieces to decide that the music has actually finished, because of the lack of such a final chord?)

In *Swanee River*, the main theme of the melody first goes into an imperfect cadence, and then repeats itself to end in a perfect cadence, going through the same process once more at the actual finish of the melody. Musicians also recognize a "plagal" cadence, consisting of a subdominant followed by a tonic chord, one of the commonest of the Amen progressions. Other cadences are mostly classed as irregular, and it will be found that the great majority of the cadences in conventional music belong to one of the classes above.

PERFECT, IMPERFECT AND PLAGAL CADENCE



Lovers of close harmony often speak affectionately of "barber-shop chords," which actually had their origin in the barber-shops of the south, where negro quartets first flourished. The term refers chiefly to a type of harmonizing in which three voices move around a fourth, which remains stationary. A few examples will indicate how it is done.¹

BARBER SHOP HARMONY



To the layman, the subject of harmony will always remain something of a mystery, and this is largely because musicians have chosen to surround it with a nomenclature that is purely artificial, and, in the light of modern practice, almost meaningless. Harmony is something that should appeal to the ear, not the eye, and if one can learn to harmonize a melody by ear, and

¹ A general discussion of this popular type of harmonizing will be found in the author's earlier book, *Barber Shop Ballads*.

to sing a part in a quartet the same way, it is of more practical value than to be able to call a great many chords by their right names. If later one succeeds in writing out practical parts for four voices or instruments, or for both hands on the piano, so much the better. But a baby should learn to talk before it is taught to spell, read and write, and the same is true of music. The conventional subject of harmony is nothing more than the correct spelling of chords, and it seems logical to become thoroughly familiar with these chords by ear, before trying to spell or write them.

It is always possible at least to recognize interesting harmonies in listening to music, and this is one of the most fascinating angles in the enjoyment of music. Listen to Chopin's *Prelude in C minor*, for the piano, and see how marvelously he makes his chords progress in a logical yet always novel and interesting fashion. Or listen to that extraordinary example of Russian ecclesiastical music, *Lord God, have mercy upon us*, by Lvovsky in which the one sentence is repeated throughout, but with such constant variety of harmony, up and down the scale, that there is no suggestion of monotony. There is a fascination too in the accompaniment which Peter Cornelius wrote to his song *Ein Ton* (Monotone) in which the melody stays on one note all the way, with only the harmony to give it variety. For simpler examples of excellent harmonizing, try Barnby's familiar *Sweet and Low*, or the popular evening hymn, *Now the day is over*. A lovely harmonizing of three voices will be found in the female chorus, *Lift thine Eyes*, in Mendelssohn's *Eljah*.

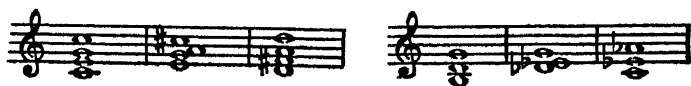
If you want to experiment with harmonizing of your own at the keyboard of the piano, take any of the melodies that can be harmonized with two or three chords, and see how you can make the harmonies more varied and interesting. *America*, for instance, can get along somehow with as few as three chords, the old reliable tonic, dominant and subdominant. But there is a big improvement if you insert some minor chords, and vary the bass a bit.

For the purposes of vocal harmony, a few simple things are perhaps worth remembering. With mixed voices, the melody is best carried by the soprano. The alto voice moves as much as

possible about a third below the melody. The bass usually sings the root of the harmony, and the tenor fills in the necessary fourth part, often giving the effect of singing above the soprano.

In a male quartet, the easiest harmonizing gives the melody to the second tenor, or lead, with the first tenor actually singing above him. The second bass again has the responsibility chiefly for sounding the root of each chord, and the first bass or baritone is the filler-in, always the most difficult, and yet the most enjoyable, of all the four parts to sing by ear.

Moving from one key to another is called "modulating." It is a very simple matter when the keys are as closely related as those of C, G and F, representing the tonic, dominant and subdominant chords of the key of C, for any of those chords, as already indicated, can become the tonic chords of their own keys. But when the relationship is not so close, one or more intervening chords have to be played in order to pass from one key into another. It is a good rule to modulate by always having at least one tone in common between two adjoining chords. The illustrations below will make this process clear.



CHAPTER X

THE FUNDAMENTALS OF TONE COLOR

In modern music, the most important factor in the organization of sound toward beauty is Tone Color. This has already been defined as the quality of a tone, sometimes called the *timbre*, and its underlying causes indicated.¹

Its importance in modern music is due to the fact that the resources of melody, rhythm and harmony have been so nearly exhausted, whereas the possibilities of instrumentation and the invention or discovery of new effects of color seem to be infinite. It is no longer easy to be original in rhythm, melody or harmony, unless one goes in for absurdly illogical progressions and combinations (which seems the deliberate practice of some of the more extreme exponents of the modern style). But with tone color there are always new opportunities for experimentation, and there are many effects in music today that were undreamed of only a few years ago.

For the enjoyment of music one should have the ability not only to recognize patterns of rhythm, melody and harmony, but also to distinguish the tone color or quality of individual instruments and various types of human voices, and eventually to analyze their effects in combination. In some respects the ability to recognize tone color is the easiest of all to acquire, for most musical instruments have quite a definite quality of tone, while the difference between male and female voices, and even between soprano and alto or tenor and bass is fairly obvious.

It has been stated² that tone color depends on the friction or interference at the point where the vibrations of the air are started, in order to produce a musical tone, and also on the

¹ See p. 4 *ff.*

² P. 4.

nature of the resonators amplifying the tone. Every musical tone consists of a fundamental (which determines the recognizable pitch) and a series of overtones, in harmony with the fundamental, but not audible, as a rule, except in so far as they affect the color of the complete, compound tone. The more the overtones are evident, the more color the complete tone is likely to have.

There are three ways of generating musical tone, which might be called, freely, striking, rubbing and blowing. In order to make the air vibrate, some tone-producing surface must first be set in vibration. This may be accomplished by a blow, like that of a drumstick, or by continuous friction, like that of a bow across a string, or by the mere passage of air through a tube, as in various wind instruments.

Actually, it all comes down to a definite contact between two surfaces or between a surface and a controlled column of air, and the impression of a continuous tone is easily created by what is essentially a series of forcible contacts. The hum of a gasoline engine makes one forget that one is actually hearing a series of explosions, and the roll of a pair of drumsticks may produce as steady and continuous a tone as the passage of a bow across a string.

Percussion is the simplest and most primitive method of producing a tone, and every musical tone can be reduced to a percussion of some sort, or to a series of percussions. Singers often speak of "the stroke of the glottis"; and the attack of the breath upon the vocal cords, which are the tone-producing vibrators of the human voice, is like a real blow, although frequently a very gentle one.

The human voice is a wind instrument, and the vocal cords are like the vibrating reeds that are placed in the mouthpiece of some actual members of the wood-wind family. The color of the resulting tone depends partly on the vocal cords themselves, as on the instrumental reeds, and partly on the resonators that amplify the tone.

People who sing or speak badly try to make their vocal cords do all the work. Their voices sound "in the throat," and they obviously strain to create more volume. In a very

short time they become hoarse, for the throat makes desperate efforts to protect itself and its vocal cords against the strain, and the result is a "frog."

The resonators are most important in this whole matter of tone color, and their quality makes all the difference between a good and a bad instrument. A good singer makes use of resonating chambers in the nose, the mouth (including the bell-like formation of the lips), the cavities in the bones of the head, the chest, and to some extent the entire body. It is recognized also that a singer will secure additional resonance by standing on a board surface instead of a carpet, and still more by eliminating any heavy curtains in the background and possibly using an actual sounding-board, such as is found in many pulpits.

If you watch a canary singing, you will notice that the whole body vibrates, while the little bird achieves astonishing range and volume by a remarkable tone-production. Phonograph records have been made of bird-song (one of a nightingale is actually used in a modern orchestral piece, Respighi's *Pines of Rome*), and here the artificial resonance of the machine adds to that of the bird itself. Today we add electrical amplification to that of the old-fashioned horn or resonating chamber of the phonograph, and the tone color is definitely affected by such treatment, just as a voice coming over the radio or from a record or the talking screen is almost bound to have its quality slightly altered.

The tone of a small tuning-fork is almost inaudible. But when the end of the fork is placed against a wooden surface, the added resonance immediately makes the tone clear and beautiful. A piano would have very little tone without its wooden sounding-board. Drums have their volume and quality affected by the size and shape of their resonating chambers, and so do the members of the viol family, harps, etc. Wind instruments depend upon the size and shape of their tubes and the formation of the opening from which the tone emerges. A pipe-organ takes in a great variety of resonating chambers, with a consequent versatility in its command of tone color.

Percussion is the starting-point of all tone. The earliest drum-beats had no definite pitch, and were probably mere blows upon a hollow log. A big advance was made when a skin was first stretched across the end of the hollow log, and the resulting tone could be credited with pitch of a sort. When it was found that a more tightly stretched drumhead produced a tone of higher pitch, a definite step toward melody had been taken.

From the drums of different pitches to the strings of a lyre or harp is a logical progression. A taut string is simply a reduced section of drumhead, with far greater possibilities of tonal beauty and accuracy of pitch. There are fantastic stories of the discovery of the lyre by Apollo or Mercury.¹ But actually the earliest stringed instrument must have been a monochord, or some sort of box covered with a single string. It is possible that progress was first made by stretching several strings on a frame or over a box, gourd or shell, drawing them to various degrees of tightness and therefore producing a different pitch with each string. But the discovery must also have been made quite early that by stopping a string with the fingers halfway down its length, the tone became an octave higher, and that intermediate tones could be produced by merely shifting the stopping point. This could be done with the monochord, and also with several strings running above a neck against which the strings could be pressed.

From the primitive harp and lyre were developed the dulcimer (the first instrument to be played with hammers for melodic effect), the zither, the cymbalom of the gypsies, the lute, mandolin, guitar, banjo and ukulele, the xylophone, marimba, glockenspiel and celesta, the Russian balalaika, all the members of the viol family, and the modern pianoforte, with its ancestors, the clavichord, harpsichord, spinet, virginal, etc. A distinction is generally made between bowed instruments and those which are plucked by the fingers or with a plectrum, or struck with hammers. But essentially they all belong to the percussion family.

Wind instruments were the commonest purveyors of melody in its early stages, and this classification naturally includes the

¹ See p. 33.

human voice. The mere sound of the wind through the trees, the Aeolian harp of Nature, must have suggested to primitive man the possibilities of creating his own flutes and pipes, and he must have discovered quite early the variety of pitch and quality that could be produced by his own voice.

Again, there are fanciful stories of the invention and discovery of wind instruments.¹ But it is easy to imagine almost any savage breaking off a hollow reed and finding ways of producing a musical tone by blowing through it, and flutes of some sort are common among the primitive instruments of the world.

The earliest horns and trumpets probably had no definite pitch, but were made from shells or the horns of animals, chiefly to serve as signals or to inspire terror. In fact, the real control of trumpet tones is a fairly modern development in music, resting on the discovery that the column of air in a tube can be shortened exactly as a string is shortened, by piercing the tube with holes at various points (as in a flute) and then stopping certain ones with the fingers, or by sliding one tube into another (as with a trombone) or by bending the tube into several sections, which can then be shut off from each other by valves or pistons.

The whole mechanism of wind instruments has been developed from the scientific fact that a tone-producing tube, tuned at any pitch, will give out at least five natural tones by mere variation in the force of the breath, these tones being the fundamental, the octave above, and at least the fifth, octave and another third above that. Here is the law of Nature that created the pattern of the bugle tones and made the 1-3-5 combination so significant in music. As with the stopping of strings, so also with the air in a tube, the process of shortening produces a higher tone, and thus a complete scale can be worked out by the various ways of controlling the length of the tube, with the possibility of securing higher octaves by "overblowing."

The flute produces the purest tone of all wind instruments, simply because the method of blowing permits no interference

¹ See p. 33.

whatever, and thus practically eliminates the overtones. The human breath blows across a hole in the tube, directly setting the air in vibration. The length of the column of air within the tube is controlled by the fingers, or by padded keys, covering other holes at various points along the tube. There is practically no friction at the point of tone production, and the resulting tone might almost be called colorless, although undeniably charming. Poets have referred to the "silvery" tone of the flute (regardless of the metal of which it is often made) and other fanciful listeners have credited the instrument literally with a light blue color of tone.

The principles of flute playing can be worked out as a simple pastime on any of the tin pipes to be found in toy stores. They usually have enough holes to produce a complete octave of the diatonic scale, and sometimes overblowing can be applied to produce another octave above. There is also a toy trombone flute, which changes its pitch by the simple process of sliding one tube into another, while the player merely blows steadily. These toy flutes are similar to the most ancient wind instruments in the fact that they are blown from the end instead of across. Naturally, the production of the tone presents no problems whatever, and it is quite possible that the early end-blown flutes were closer to the modern clarinet than to the cross-blown flute as we know it.

The distinctive mark of all of the wood-wind family, with the exception of the flute itself (which was originally made of wood), is the reed or pair of reeds used for producing the tone. In a pure flute, the human lips actually take the place of this reed, and the ordinary act of whistling, whose tone is similar to that of a flute, represents perhaps the simplest possible production of musical tone, but generally with limited range or volume.

In the category of reed instruments, the clarinet and bass clarinet are played with a single reed, set in a chisel-shaped mouthpiece. This reed is actually a flat piece of cane or some other light wood, set in vibration by the breath. (The principle is the same as that of blowing upon a piece of grass held between the two hands.)

The double-reed instruments have no mouthpiece, but expose the two reeds directly to the lips, which by the passage of the breath set them vibrating against each other, producing a more strident, possibly a harsher and certainly a more colorful tone than the single reeds. The oboe is the most important of the double-reed instruments, and it is to be found in quite ancient forms, represented also by the hautboys of the Middle Ages (literally *haut bois* or "high wood"). Its alto or tenor counterpart is to be found in the "English horn," which is neither English nor a horn, but merely a lower-voiced oboe, with a cup-shaped end opposite the mouthpiece, which curves up to the reeds. The bassoon is the bass of the double-reed family, with its tube doubled up for the sake of a lower register, and a mouthpiece extending from the side. There is also a contra-bassoon, which can play a whole octave lower.

The saxophone, while not generally recognized by the symphony orchestra, has proved a most practical instrument in smaller combinations, and can be made to take the place of some of the regular wood-winds when players of these difficult instruments are not available. It is really a metal clarinet, with a single reed, and a special quality of tone, by no means unpleasant when well produced, getting its volume and *timbre* chiefly from the large bowl, suggestive of a Dutchman's pipe.

Among the recognized brass instruments, the French horn has the most beautiful tone color, and is also closest to the real horn of tradition, used originally for hunting and signaling purposes. The Germans still call the instrument a *Waldhorn* or "forest horn," and its shape, with the wide bell and curved tube, suggests the old prints of actual hunting-scenes. There is also the trumpet, with its close relative, the cornet, and for the lower registers we have the alto horn (used mostly in brass bands), the trombone and the tuba, which is the real bass of brass. It should be remembered that the pipe-organ is a wind instrument, producing many of the effects of brass and wood-wind. The harmonium, or parlor-organ, is a reed instrument, with a different reed for each tone. The harmonica, or mouth-organ, also uses reeds, as do the accordion and concertina.

The modern members of the viol family are the violin, viola, violoncello (generally abbreviated to "cello") and double-bass or bass-viol. Among their ancestors were the viola d'amore, viola de gamba, the rebeck, the Welsh crwth or crowder, and the ancient Chinese fiddle. All have the common characteristic of being played with a bow, thus producing a tone color that is quite different from that of plucked or hammered strings or of wind instruments.

The great variety of possible tone color can be imagined when it is realized not only that there are many different instruments, of various families, but that each instrument has a certain individuality of tone, like the individual human voice, and finally that each instrument and each voice presents a wide variety of colors within its own range. The lower tones of a flute are quite different from the higher. The G string of a violin has an absolutely different quality from that of any of the other three; and even the average human voice shows a wide range of color, both in speaking and in singing.

Beyond all this diversity of individual *timbre*, there are almost endless possibilities of multiplying musical instruments and human voices, and of combining them harmoniously, excitingly, and sometimes discordantly. Twenty violins playing in unison produce a tone that is absolutely unlike the tone of a solo violin, quite apart from the difference in volume, and when several hundred male voices sing softly together, a completely new tone color is produced, having nothing in common with the more familiar types of singing. The possibilities of the symphony orchestra were scarcely realized before the time of Wagner, and such composers as Richard Strauss, Tschaikowsky, Debussy and Stravinsky have literally created tonal coloring of which Haydn, Mozart and even Beethoven did not dream.

The natural qualities of many of the musical instruments have been further augmented by such devices as muting, the playing of harmonics (overtones), striking the strings with the stick of the bow, playing close to the bridge, etc., often producing weird and unearthly noises, occasionally complicated still further by mere "sound effects," such as the wind-machine

that Strauss brought into his *Don Quixote*, to represent the actual windmills.

Realizing, then, the enormous range of simple and compound tonal coloring that is possible in modern music, and admitting the obvious limitations on the side of rhythm, melody and harmony, it is only natural that the average listener should find the greatest fascination in analyzing instrumental and vocal effects, and observing closely the part played by skillful arrangement and orchestration in the final appeal of every significant composition.

CHAPTER XI

PATTERNS OF TONE COLOR

Just as the patterns of harmony are likely to run in groups of four tones (the conventional chord) so one may speak freely of patterns of tone color, also grouped in foursomes. Actually, these patterns are far less accurate than those of rhythm, melody or harmony, yet the quartet combination is one of the fixed traditions of music, and it produces a definite, composite tonal coloring, much as the harmonizing of a single tone in four parts provides that tone with a distinctly new color.

The mixed quartet of human voices consists of soprano, alto, tenor and bass. Its parallel in instrumental music is the string quartet, in which violins take the parts of soprano and alto, with the viola as tenor and the cello as bass. When the string quartet, with each instrument duplicated many times, becomes the major portion of a symphony orchestra, a fifth part is added in the double-basses, which theoretically support the lighter-voiced cellos by doubling the bass part an octave lower, but actually supply the groundwork for the whole orchestral harmony, leaving the cellos free for significant parts of their own, often including the command of important melodic passages.

But the orchestra includes several other quartets in addition to the strings. Within the wood-winds alone, several complete quartets can be assembled, using various combinations of flutes, clarinets, oboe, English horn, bassoon and contra-bassoon or bass clarinet. The four French horns of the symphony orchestra are a complete quartet in themselves (listen to them in the Prayer from Weber's *Freischütz*, for example), but they also combine admirably with various patterns of the wood-wind choir, and are usually seated close to that section.

The real brass quartet of the orchestra consists of first and second trumpets, a trombone and a bass tuba. But again it is possible to have a complete quartet of trombones alone, and separate trombone parts are very common.

The French horns can also be combined with other members of the brass section, while in a brass band, the soprano part is likely to be played by clarinets, flutes and cornets (trumpets), separately or in unison, with alto horns corresponding to the alto voice, trombones acting as tenors, and the tuba or Sousaphone as the bass.

Even the percussion section of a symphony orchestra may have four or more instruments playing simultaneously, with tympani or kettle-drums, bass and side-drums, triangle, cymbals, bells, tambourine, castanets and xylophones available, and while these do not in any sense harmonize, being mostly without definite pitch, they produce a wide variety of tone color. (It is only necessary to hear the bass drum alone, and then with the cymbals added, to realize the enormous difference made by so simple a combination.)

With so many possible quartet patterns in the full-sized symphony orchestra, it is worth remembering also that the entire instrumental body divides naturally into four sections, the strings, wood-winds, brass and percussion. It is not therefore merely fanciful to say that the pattern of four parts, which is the essence of harmony (even though one part may be a duplication of another, as in the perfect major chord), appears again in the logical combinations of instrumental and vocal tone color.

It may be more than a coincidence also that melody, logically carried out, runs in sections of four, eight, sixteen and thirty-two measures; and the majority of rhythmic patterns likewise show four beats to a measure (or the same thing divided in half for faster time), while even the three-beat waltz-time, when heard from the standpoint of its one accented beat per measure, easily impresses the ear as a succession of groups of four outstanding accents.

With the commonest and most practical of the stringed instruments, the four-part tonal coloring persists, through

the number of the strings themselves. Each member of the string quartet has four strings and each of these strings has its individual quality of tone.

The violin, perhaps nearest to the human voice among instruments, can sing a very high soprano on its highest string, tuned to the E at the top of the treble staff, a major third above the C that is an octave above Middle C. It can easily soar nearly two octaves above this E, with additional high notes achieved through harmonics (flageolet tones) which are really overtones, produced by touching the string very lightly with a finger of the left hand, or using two fingers, one to stop the string, and the other to touch the harmonic.

The color of this upper string of the violin is clear and brilliant, leaning more and more toward a whistle as the tones become higher. (The harmonics have an actual whistling quality, and it may have been noted that on the radio or phonograph records all the higher tones of the violin are likely to sound like whistles.)

The A string of the violin, lying to the left of the E string, has a mellower quality, and this is intensified in the D string, next below (to the left). This D is the one just above Middle C, and by this time the violin is definitely in the contralto range, with consequently darker coloring of the tones, due to more obvious overtones.

The lowest and most heavily colored tones of the violin are produced by the G string, whose quality resembles that of a cello rather than a violin. While all four of the violin strings are made of gut, the G string is wrapped with metal wire (silver or gold) and this additional resistance to the bow naturally emphasizes the overtones. With the strings tuned a fifth apart, it is necessary to use only three fingers of the left hand to play the notes between one open string and the next, but interesting effects of tonal coloring are produced by deliberately playing high up on the G string so as to maintain the darker quality even in tones of the upper register.¹

¹ Obviously, on the G string the first finger of the left hand can produce G-sharp, A-flat, or A, the second finger A-sharp, B-flat or B, and the third finger C or C-sharp, after which the bow can move to the open D string for

It should be remembered that the quality of violin tones is influenced by the friction of the bow on the string, the touch of the left hand in stopping the string, and the combination of wood and varnish to be found in the body (which is the chief resonator), the bridge, etc. The body is made of a number of pieces of carefully selected wood, glued together in the familiar shape. A sound-post, resting on the inside of the back, supports the upper surface of the body and also acts as a carrier of vibrations, which are transferred from the strings themselves, through a bridge, to the body of the violin and thence to the air emerging through two openings in the shape of the letter f ("f-holes"). The bridge has a curved top, which permits the bow to play on each string separately, without interfering with the others. But any two adjoining strings can be played simultaneously, in harmony (this effect is called "double-stopping" because two fingers of the left hand are necessarily used), and the effect of chords can be secured (although not sustained) by passing the bow over three or even all four of the strings almost at once.

While the left hand can be trained to a mechanical perfection in stopping the strings for notes of different pitch, the individual genius of violin playing lies in the right or bowing hand and arm. The control of the bow by the right wrist, fingers and forearm is responsible for all the finer shadings of tone color, even though a human quality is imparted also by the left hand, often intensified (sometimes unduly) by a "vibrato" or shaking of the finger controlling the pitch. It is this combi-

the next half-step upward. Similarly, the notes between D and A can be played on the D string, and those between A and E on the A string. But each of the three lower strings can easily produce notes that would logically be played on the string above, and this is frequently done for the sake of the difference in color. After the left hand reaches B on the E string, it shifts into higher positions and continues the same pattern of fingering, instead of merely stretching or sliding about. There is a classic legend to the effect that Paganini continued to play when one string after another broke, ending on the G string alone, without noticeable limitation of range. One of the finest melodies of Bach is generally known as the *Air on the G string*, because it is commonly played in that way by violinists, although originally written as part of a suite for a small orchestra.

nation of human control of tone, emanating from both the left and the right hand, with perhaps even a sympathetic vibration of the player's body as the instrument is held between the chin and the left shoulder, that makes the sound of the violin so completely personal. The bow, which is made of horsehair stretched over a tapering stick, can make some horrible sounds when not properly managed, and the left hand not only has to combat the tendency to play out of tune (with no guide but the ear and the instinctive sense of touch), but must guard against stopping the strings too lightly or incompletely, which at once produces raucous or whistling tones. In the hands of a master, the violin can be the most beautiful of all instruments. In the hands of a beginner it can create some of the most agonizing moments in human experience.

The second violin in a quartet is exactly the same as the first, merely playing a different part. But the viola is distinctly larger in body and lower in range. Its top string is tuned to the A of the violin's second string, and to the D string and G string below it adds a still lower C string, a fifth below the range of the violin. The tone color of the viola is dark throughout, sometimes suggesting the quality of wood-wind, and it varies with the different strings, of which the lower two are wire-wrapped.

The viola is seldom heard as a solo instrument, but is a very important member of the string quartet, and the viola group in a symphony orchestra is often given beautiful parts to play. The slow movement of Beethoven's *Fifth Symphony* begins with a famous melody played by the violas and cellos together,¹ and there are fine rapid passages for the violas in Wagner's *Tannhäuser* overture, representing the Venusberg. A familiar and effective piece exhibiting the solo viola is the section of Ippolitow-Ivanow's *Caucasian Sketches* called *In the Village*. There is also an excellent viola solo in the *Algerian Suite* of Saint-Saëns (*Réverie du Soir*).

The violoncello, or cello, has the same tuning as the viola, but an octave lower. It has a great range and a wide variety

¹ See p. 127.

of tone color, mostly dark, but of great richness. Romance, temperament and emotion are well expressed by the cello, and it is easy for a mediocre artist to abuse these qualities, with exaggerated effects of expression. The performer on a cello has to sit down to his work, letting the instrument stand upright between his knees, supported on a peg whose point keeps it from slipping. The bow moves across the strings in the opposite direction from that of a violinist, with the highest string farthest to the left. The two lower strings are both wire-wrapped, and much thicker than those of the violin or viola.

Because of its size, the cello cannot perform the feats of dexterity that are possible on the higher stringed instruments, and rapid passages are likely to sound unpleasantly like sawing wood. But it shows a surprising flexibility in the hands of an expert, with some high tones and harmonics that suggest a robust violin. It is popular as a soloist, highly important in the string quartet, and most effective as a group in the orchestra. The most familiar of cello solos is the rather hackneyed *Swan* of Saint-Saëns, which Pavlowa immortalized with her dance. But it has also elaborate concertos and sonatas in its repertoire.

A quartet of cellos is used effectively by Wagner in the first act of his *Valkyrie*, to accompany Siegmund's love-music, and Puccini makes similar use of four cellos in harmony at the start of the last act of *Tosca*. Beethoven shows the possibilities of cellos in unison, not only in the slow movement of his *Fifth Symphony*, where they have the help of the violas, but also in the Finale of the *Ninth Symphony*, to introduce the melody that eventually serves for the choral *Ode to Joy*.

Beethoven was the first composer to realize the possibilities of the double-bass in the orchestra, and this huge, unwieldy instrument is today an important factor in tonal coloring, both in serious and in lighter music. It looks like a large-sized cello, and has to be played standing up, or sitting on a high stool. Its range is an octave lower than that of the cello, and the music has to be written an octave higher than it is actually played. There are four strings, tuned a fourth apart (because

of the greater distance between notes on one string), and sometimes a fifth string is added, to take care of unusually low notes.¹ While the double-bass has been used for solos (Koussevitzky, the conductor of the Boston Symphony Orchestra, was formerly a virtuoso on the instrument) its chief function is as the groundwork of the orchestral string section. Beethoven's rapid passages for the double-basses in his *Fifth Symphony* were called by Berlioz "the happy gambols of an elephant." He used similar effects in his *Leonore* overture, No. 3, and in the *Ninth Symphony* the double-basses play an almost human rôle in arguing over the possible theme for the choral Finale.

All of the bowed instruments can be played "pizzicato," that is, by plucking the strings with the fingers instead of using the bow, and this effect is a valuable addition to string tone color, particularly in the two lower viols of the group, which can thus emphasize a rhythmic bass.² Muting is accomplished by slipping a metal or ebony clamp over the top of the bridge, deadening some of the overtones, as well as decreasing the volume of sound. A "tremolo" effect (also called "agitato") is produced by having the bow quiver very rapidly back and forth across the string, using only a small portion of its own length. In the lower strings this produces weird sounds, the suggestion of a storm, etc.

The advantage of a bowed over a plucked or hammered string instrument is that the tone can be sustained and even swelled after it starts, whereas in a true percussion instrument, such as the harp or the piano, it begins to die away the moment after the string is struck. This robs the percussive type of stringed instruments of much of their potential tone color, and is the chief reason for the comparative insignificance of such minor instruments as the mandolin, banjo, guitar, etc.

The piano derives its variety of color largely from its complex tonal combinations, and from the use of the pedals, which permit a versatile command of overtones. There is a great range of volume as well as of pitch, but the player has practi-

¹ There are also three-stringed bass-viols.

² Listen to the Scherzo of Tschaikowsky's *Fourth Symphony* as an example of continued pizzicato by all the strings.

cally no control of the color of an individual tone, once it has been created by the mechanical dropping of a hammer upon the strings.¹

The harp is still further handicapped, although its strings are set in vibration directly by the hands instead of through hammers. It has a certain variety of color, largely dependent on pitch and volume, with special effects of harmonics. But it is dynamically limited because of the lack of resonators, as compared with the piano and its sounding-board. The xylophone, marimba, celesta, glockenspiel, etc., all show similar limitations, although each has a distinctive tone color within its own range.

Wind instruments in general show a more decided tone color than do the strings. The flute, as already indicated, emphasizes overtones less than the other wood-winds or the brass, but its lower tones have an individual coloring, while the small flute known as the piccolo (one half the length of the regular flute, and therefore sounding exactly an octave higher) produces shrill and often piercingly unpleasant tones. The composite tone color of flutes and piccolo is well illustrated in the *Danse des Mirlitons*, from Tschaikowsky's *Nutcracker Suite*. There are solo pieces for flute by Bach and other composers, and it is often heard as an "obligato" (or necessary accompaniment) to the florid arias for coloratura soprano, whose voice it is supposed to resemble.

The double-reed instruments, oboe, English horn, bassoon and contra-bassoon, all have something of a nasal quality, making their tones very penetrating and also sometimes unpleasant or comical in their effect. The bassoon in particular has served as the comedian of the orchestra, being used for grotesque passages in Wagner's *Meistersinger* prelude and in the *Sorcerer's Apprentice* of Paul Dukas.

Beethoven used the oboe for its gay quality in the Scherzo of his *Pastoral Symphony*, and for a melancholy effect in the Funeral March of the *Eroica*. Tschaikowsky makes good use

¹ There will be a more detailed discussion of the resources of the piano in connection with its music.

of it in his *Fourth Symphony*, and Richard Strauss has some beautiful oboe passages in his tone poem, *Don Juan*.

The alto oboe, or English horn, plays a famous solo at the start of the last act of Wagner's *Tristan und Isolde*, representing a shepherd's pipe, and its slow melody in Dvorak's *New World Symphony* is also well known (partly because of its vogue as a song, *Goin' Home*). Cesar Franck gives the English horn (*cor anglais*) a beautiful solo in the slow movement of his *D minor Symphony*, accompanied by pizzicato strings and harp.

The clarinet has a more mellow voice than any of the double-reed instruments, and has proved very practical in smaller instrumental combinations, where it can play the soprano part with almost any pattern of wood-wind, strings or brass. It plays a beautiful theme in the first movement of Tschaiakowsky's *Pathétique Symphony*, and was popular with Liszt in his tone poems. Richard Strauss gives the theme of Sancho Panza in his *Don Quixote* to the bass clarinet, which is usually a mere filler at the bottom of a chord.

If the flutes can be fancifully credited with such colors as silver or light blue, with perhaps various shades of brown in the reed instruments, the brass would logically run to various shades of red, reaching a bright scarlet in the trumpets themselves. The French horns are milder and more mellow in quality, although they can produce exciting effects, as in the direct suggestions of hunting calls by Wagner and Strauss.

The trombones have a definite blaring sound, easily distinguished by ear, in addition to the dramatic action of their sliding technique. Comedy effects, such as the hyena laugh, etc., have been introduced into modern popular music for the trombone. The tuba is important chiefly as a sustainer of the bass in the brass choir or band. Beethoven's off-stage trumpet call in his third *Leonore* overture (as well as in the opera *Fidelio* itself) is famous, and Wagner makes splendid use of the brass in all his operas, particularly the Siegfried Funeral March in *Götterdämmerung*, the Pilgrims' Chorus in *Tannhäuser*, and some of the solemn moments in *Parsifal*.

By carefully listening for the different instruments, singly and in combination, one may learn to distinguish a great

variety of tone colors, and the whole subject will be found endlessly fascinating. It was believed at one time that the seven colors of the spectrum definitely corresponded to the seven steps of the diatonic scale, and even in modern times interesting experiments have been made in combining actual colors and tones, as in the *Prometheus* of Scriabine, and the practical "color-organ" of Thomas Wilfred.

While any discussion of tone color must necessarily be in somewhat vague terms, as compared with the more accurate patterns of rhythm, melody and harmony, the very fact that it leaves so much to the imagination and direct investigation of the listener adds enormously to the general appeal of the entire subject.

CHAPTER XII

THE FUNDAMENTALS OF FORM

The organizing factors of rhythm, melody, harmony and tone color all enter into every musical composition of real importance. The principles of Form coordinate them into a complete work of art.

Form in music is similar to form in athletics. It means the attainment of the greatest results with the least waste of effort.

Strength and energy alone will not make a good golfer or tennis player, or a football star. A command of form is required to make the most of an athlete's natural resources.

So the great composer, having created a melody in a certain rhythmic pattern, and having harmonized it and given it to certain instruments or voices, for effective tonal coloring, applies form as his final organizing factor, and only through form can he arrive at a complete and logical composition.

All of the principles already discussed are necessary factors in form. But form goes beyond all of these factors as an organizing force, and therefore has an independent significance.

It is possible for a musician to be a master of form without the creative inspiration to give it real importance, and this is true also of painters, writers and other artists. It is also possible for a human being with vast creative instincts to fail in the achievement of true art because of neglecting the technique of form.

Rhythm, melody and harmony are all to a certain extent instinctive, although their command may be developed through experience and training. Form also may be largely instinctive (as it appears in the better type of folk-music), but as a rule it is acquired through study and practice, and it may be an entirely artificial attainment.

The great composer, naturally, is the one who possesses unusual creative ability and combines with it a highly developed command of form. This form is not necessarily elaborate, although a complicated piece, of large proportions, is potentially more significant than a brief and simple melody. Similarly, a book is likely to prove more important than a short story or newspaper paragraph; a portrait or landscape makes a deeper impression than a rough sketch or cartoon, and a cathedral certainly represents more art than a bungalow or a garage. Yet each of these more modest structures may exhibit a form that is distinctive, and within its limitations decidedly worth while, and it would be a mistake to suggest that mere size is in any way admirable. (This mistake, however, is frequently made in every branch of art.)

A bad symphony is perhaps worse than a bad song, simply because its pretensions are so much greater, and a bad opera is worse than either. But a correctly made symphony or opera deserves no particular credit beyond that of honest workmanship, and if its composer happens to be utterly uninspired, as is often the case, there is no reason for glossing over the fact with hypocritical praise of his technique. Anybody can learn to write a symphony, exactly as anybody can learn to write a book. But how many books are really worth reading? And how many symphonies are really worth listening to?

Stephen Foster had an instinctive command of form, as indicated by practically all his songs. Their permanence in the hearts of human beings should be sufficient proof of their unique qualities of inspiration. A Foster song may be considered more significant than an uninspired symphony; but when it is compared with a truly great example of the larger form, the simple song necessarily fades into the background. Such comparisons are dangerous in any case, if not odious. They are like the comparison of a tiger with an elephant, or a forget-me-not with a chrysanthemum. It is safer to say at the outset that every type of music has its own possibilities of form, and that great inspiration plus a fine technique will inevitably produce a highly significant composition in whatever style the composer may have selected.

The necessity of form in music is practical as well as artistic. A melody soon becomes monotonous if repeated over and over again, and this is the early fate of most popular music, which represents the line of least resistance, so far as the human memory is concerned, but is also the most quickly and easily discarded. A song of any kind must at least have its own limited form, and if within those limitations it achieves permanence, that is all the more a tribute to its inherent qualities of inspiration.

But even supposing that a melody is a great one, there would be little pleasure in hearing it played over and over, without a stop. Even the practical music of the dance floor is always arranged so as to avoid complete monotony, usually by the combination of several tunes, with interludes, and frequent changes of key and instrumentation. A composer in the larger forms does all these things far more elaborately and logically, often with far less melodic material to start with.

The basic principle of all form in art is that of Contrast. That is the best way to avoid monotony, and when contrasting material is followed by a reminder of what had previously been presented, the effect on the observer is most satisfying. So the basic pattern of form may be called threefold, consisting of Statement (Exposition), Contrast (Development) and Reminder (Recapitulation).

This is the basis of form not only in music, but in a play or a novel. The author brings on his characters and states the situation that makes his story possible. If then he has nothing happen, but merely keeps the whole scene and its characters in a static condition, he fails in his purpose. It is necessary for him to introduce some problem, some contrasting or hostile force that will create suspense and enlist the interest and sympathy of his audience. This is the plot of the play or novel, corresponding to the development of musical themes.

But if the playwright or novelist fails to solve his problem and arrive at a happy or at least a logical ending, he has again disappointed his audience and upset the principles of form. He must leave a final reminder that everything is as it should be, and similarly the musical composer ends with a recapitula-

tion or reminder of his most important themes, creating satisfaction in the minds of his listeners.

Reduced to its simplest terms, this common pattern of form may be called A-B-A. The A represents the leading thematic material, which is repeated at the close, with B representing the contrasting material. While this is the essential principle of statement, contrast and reminder, it has many possible variations. The A section, for instance, is frequently repeated before the B section begins. This would make the pattern A-A-B-A, which is the commonest form of the modern popular chorus.

Since *Swanee River* revealed some important principles of rhythm, melody and harmony, it may as well be used to illustrate form also. Its A section consists of four measures, immediately repeated, coming first to an incomplete cadence on the dominant chord, and then to a complete cadence on the tonic. This is the all-important melodic material of the song, and Foster is not satisfied with giving it a double statement, but repeats the whole thing once more, with different words, before coming to his contrasting or B section. (Lots of people are unaware of this in singing *Swanee River*, and hurry on to the B part unless they are forcibly reminded.) This really makes Foster's pattern A-A-A-B-A. But basically it is a threefold pattern, with additional emphasis on the statement of the main theme.

It is easy to recognize the B section (starting on the words "all the world") with the harmony swinging from the tonic to the dominant and then to the subdominant, and at the end the reminder of the A theme is unmistakable, leaving these four measures indelibly stamped on the memory of the listener.

My Old Kentucky Home has exactly the same construction as *Swanee River*, with an A section of four measures repeating itself with different cadences (the difference extending a little farther in this case), then repeating the entire eight measures, followed by a contrasting B section (Weep no more, my lady, oh, weep no more today) and ending with a reminder of the four measures of A. It is a mistake to think of either of these songs as consisting of a verse and chorus (as often printed) for

they are both continuous melodies, with a very definite form, which was evidently a favorite with Foster. He used it again in *Massa's in the cold, cold ground*, *O Susanna* and several other popular numbers, and he rarely moved very far from this basic form.

Old Black Joe shows a variation in emphasizing the contrasting material rather than the opening theme. The song begins with what seems a conventional A section, reaching an incomplete cadence at the end of the first four measures. But after repeating the first two measures of this A section, the melody changes decidedly, substituting two measures of contrasting material for what would ordinarily be a mere completion of A, with change of cadence. The importance of this variation is proved by its repetition at the close of the song, after the regular spot for a B section has been filled by only two measures of new material (I'm coming, I'm coming, and my head is bending low), although this contrasting bit, usually labeled "chorus" or "refrain," includes the second measure of the A section, with its incomplete cadence. It is altogether a rather original construction, and the refusal to come back to the conventional recapitulation of A unquestionably strengthens the melody.

The famous *Volga Boat Song* shows a regular A-A-B-A form, with B taking eight measures, equal to the length of A. The German *Ach, du lieber Augustin* is a very simple example of the same form, in waltz time. *Lauterbach*, on the other hand, known to us as *Oh, where, oh, where has my little dog gone?* is limited to an A section twice over, with two cadences. The familiar *Lorelei* tune (composed by Friedrich Silcher) is a perfect specimen of A-A-B-A.

The old French *Malbrough*, which we sing as *We won't go home till morning* or *He's a jolly good fellow*, shows the A-B-A form very simply, with B half the length of A, which has no repetition before the contrasting material is introduced. *Au Clair de la lune* is an absolutely regular A-A-B-A, with not even a change of cadence in the A section, which has only three melody notes.¹ The Italian folk-songs are generally less

¹ See p. 44.

regular, and the familiar *Santa Lucia* omits the reminder altogether, merely presenting an A strain and a B strain, each played twice.

It is fairly safe to look for some variation of the A-B-A form in practically all music. While the reminder of the first section will not always be found, it is almost inevitable that there should be contrast of some sort. This necessity for contrast is exhibited even in the lesser details of form.

A melody, as has already been shown, almost always occupies an even number of measures, usually a multiple of four. These sets of four can in turn be divided into groups of two, and these groups will generally be found to have a contrasting effect, in the manner of a question and an answer. (Sometimes this effect is given even in two measures, the first acting as a question, and the second as an answer.)

In *Swanee River*, for instance, the first two measures (representing the first half of A) definitely suggest a question, which is answered by the third and fourth measures, first with an imperfect cadence, as though inviting further discussion, and then with a perfect cadence, which closes the subject. The "question" (first two measures) is identical both times, and also in its repetition near the end, after the contrasting B section has been introduced. The final answer, with its perfect cadence, is identical with the second answer, completing the repetition of A. (This refers of course only to the melody, not to the words.)

So the form of music enters into every step of construction, from a simple pattern of only a few tones to the complex architecture of a symphony. One or two measures may constitute a phrase, just like a few words of spoken language. When an answering phrase is added, we get a clause, perhaps a musical sentence. If this clause ends in a perfect cadence, it is called a "period," just as a complete sentence in English ends in a punctuation mark of the same name. (The word "strain" is loosely applied to such a period, and sometimes to a complete melody.)

Some of our popular tunes are excellent examples of economy in arriving at the necessary number of measures for a recog-

nizable chorus. Nowadays it is considered proper and almost necessary to have thirty-two measures in such a chorus, with the verse perhaps half that length. (This is partly due to the convenience of timing such choruses on the radio.) The older popular chorus was often shorter, and of course it is always possible to turn sixteen measures into thirty-two, or eight into sixteen, by the simple process of changing the notes to twice their original time value. If the four quarter-notes of a measure are turned into half-notes, they will naturally fill two measures instead of one.

Once a popular composer gets a good pattern, he is likely to use it very cleverly in building up his chorus, and that is why the opening phrase of a popular chorus is so important in the comparing and analyzing of tunes. A good example of economical form in a popular chorus is the *Tea for Two* of Vincent Youmans (an excellent musician, by the way). His basic pattern is a set of three tones in a row, but arranged as a minor third, played downward, followed by the intervening tone. With introductory notes as needed, this pattern continues through the first four measures, merely dropping half a tone in the second measure (and changing from a minor to a major third), repeating the first measure identically for the third, and then going up to a sustained note which leads to a repetition of the entire musical sentence in another key. After this there is a return to the first sentence, which leads this time to a short contrasting section of only two measures, each of which merely follows the scale downward, and the finish is a reminder of the main pattern, with a complete cadence. Except for connecting tones and the two measures of scale descent, there is nothing in the chorus but the basic three-tone pattern, yet it runs for thirty-two measures of practical fox-trot music.

But the structure of a melody is only a small part of form in the larger sense. Where folk-song and popular music are satisfied with the obvious and easily remembered material of a single tune, the great composer almost always builds further, combining several themes or melodies in one composition, breaking them up into their component parts, changing the rhythm, the harmony, the key and the instrumental coloring,

possibly turning them upside down, and even letting two or more of them sound simultaneously.

The intricacies of classical and modern form are many, yet it is all quite likely to come down to some variation of the principle of statement, contrast and reminder. In the long run, form achieves unity through variety, which is a well-established axiom of art in general. Unity is meaningless if it represents nothing more than identity. But when an artist has combined seemingly antagonistic elements and arrived at a recognizable unity in spite of their contrasting qualities, he has put the stamp of individuality on his work, regardless of the originality of his basic materials.

The climax of the simple song form is found in "sonata form," which is of such importance in the symphonic and chamber music of the world that it demands detailed study and discussion later. It is enough to indicate at this point that it is the most elaborate flowering of the A-B-A principle, permitting every conceivable treatment of melodic materials, and resulting in some of the most sublime creations of musical genius. It follows roughly the technique of the playwright, with A serving as the exposition (statement of themes), B as the development or plot, and A once more, though often greatly changed, as recapitulation, restatement, reminder,—in short, the happy ending.

Simpler than sonata form, but more elaborate than the song form, are the Rondo, the various dance forms, and the common structure of variations on a theme.

Polyphonic or many-voiced music shows great complexity of form, often within a small compass, with the fugue as its outstanding example (see pp. 144 *ff.*).

The rondo, as its name implies, is based on a round dance, using a principal theme (A) and two or more subsidiary themes (B, C, etc.) which are presented in rotation, always alternating with the main theme. A rondo may end with its A theme or with a "coda," literally a "tail," tacked on merely for a finish, and made of either old or new material. The form would thus be A-B-A-C-A, possibly continuing with a D theme, etc., and ending with a coda. The tempo is usually fast, and this

makes the rondo a popular form for a symphonic or sonata movement.

Of the dance forms, the most important in serious music is the minuet, which also figures in many symphonies and sonatas. A slow, stately dance, in triple time, it usually has a definite form, consisting of a first section (A) in two parts, each of which is repeated, followed by a trio (B) representing the contrasting section, also repeated, and finally a repetition of the two parts of A.

An excellent example of a rondo will be found in the Finale of Haydn's *Trio in G major*, generally known as the *Gypsy Rondo*. Some of the finest minuets are in the symphonies of Mozart, particularly the G minor and the E-flat.¹

Variations on a theme may constitute an entire composition (like those written by Brahms on a theme by Haydn or Handel or Paganini) or the movement of a symphony or sonata, usually in slow time. The Andante of Beethoven's *Fifth Symphony* is a classic example, and the slow movement of his *Kreutzer Sonata*, for the violin, is also famous, both for its theme and for its variations. Schubert wrote some fine variations on his own theme of the song, *Death and the Maiden*, in a string quartet, and another of his compositions (a quintet) has a movement built on the theme of his livelier song, *Die Forelle* (The Trout).

Variations on a theme can be of many different kinds. The commonest merely add extra notes to the melody itself, disguising it only slightly. Changes of rhythm are also common, and it is a simple matter to turn the key from major to minor or vice versa. Sometimes the theme is put in the bass, with new melodies and harmonies to disguise it still further. It is generally recognized that a variation should follow some definite pattern throughout, so as to give the hearer a fair chance to work out the melody for himself.²

¹ See p. 139.

² For examples of variations by Haydn and Beethoven see pp. 128-130, 136-137.

CHAPTER XIII

SONG AND DANCE FORMS

It should be realized that much music appears in the song form that is not intended for singing. Similarly, there are many compositions bearing the names of dances that have nothing to do with dancing as such. Even the waltzes of Chopin are not intended for actual dancing, while such names as minuet, rondo, gavotte and polonaise have become established in serious music, with little to remind one of their original significance.

But actual songs and dances are worthy of careful analysis because of the larger forms that they created, and obviously it is far easier to study form itself in its simplest manifestations. The practical songs of the world have been governed largely by the nature and rhythm of their words, while the dance music is fundamentally dependent on the steps and figures that it accompanies. But in spite of such restrictions, both songs and dances have developed an astonishing variety even in their simpler forms, while the outgrowth of their primitive models has reached amazing proportions in the great compositions of musical literature.

It is well to remember, therefore, that the most elaborate piece of music may exhibit a form that is essentially related to the simple A-B-A of statement, contrast and reminder, as found in song itself, and that most of the melodies of the world, whether fast or slow, exhibit rhythmic patterns that go back to actual dance measures. If the ear has once become accustomed to hearing the fundamental divisions of form, in the simpler styles, it will gradually acquire the habit of following the formal outlines of more elaborate compositions, so that eventually an entire symphony or fugue may become as clear to the listening mind as would the plot of a story or play.

It is an interesting game to analyze the form of folk-songs, or even the average popular chorus, and then gradually to apply the same principles to the more complicated "art-songs" and to instrumental music in general. It will be found that all folk-songs having more than one stanza use the same tune for each stanza, no matter what the variation of the words may be. This is called the "strophic" style of song-writing, and is found also in all of the modern popular music (which is really an artificial form of folk-song). The art-song, on the other hand, usually has its music follow the words closely throughout, striving to fit their spirit as well as their metre, and naturally developing a far more elaborate type of melody, which in some modern songs hardly seems a melody at all.

Some strophic songs have a chorus or refrain, which may present a different pattern from that of the stanzas. There are examples of folk-music also in which the voices of an actual chorus interrupt after each line, perhaps with meaningless syllables, like the "hey nonny nonny" recently revived with such intensity in our popular music, or the "fol-de-rol" that figures in some college songs. The negro music is full of such "burdens," and sometimes the choral undercurrent may be heard right through the stanzas themselves.

It is perhaps significant that so many songs that have attained world-wide popularity exhibit the A-A-B-A form, or some slight variation of it. In addition to those already mentioned one finds the perfect pattern of A-A-B-A in the old Irish *Believe me, if all those endearing young charms* (known also as *Fair Harvard*), *Annie Lisle* (the *Alma Mater* of Cornell and many other colleges and schools), the English *Drink to me only with thine eyes*, the Welsh *All through the night*, the German student song *Lauriger Horatius*, which later became the Christmas *Tannenbaum* and finally *Maryland, my Maryland*, the *British Grenadiers*, *Long, Long Ago*, the *Last Rose of Summer* and those typically American dance tunes, *Turkey in the Straw* and the *Arkansas Traveler*.

Yankee Doodle, which originated either in Holland or in the Basque region, varies the formula to A-A-B-B, with four measures to each part. The tune we now know as the *Star-*

spangled Banner, originally *To Anacreon in Heaven*, and appearing with over twenty different sets of words, has a form pattern of A-A-B-C, with eight measures to each part.

America, or *God save the King*, used by fourteen countries as a national hymn, and of uncertain origin (attributed to Henry Carey), has a very irregular form.¹ It is only fourteen measures long, instead of the sixteen that might be expected, and can most logically be divided into two parts, A and B. There are six measures in A, the first two setting a melodic pattern which is imitated higher up in the third and fourth measures, then rushing abruptly into a perfect cadence, without ever completing the balance of the section. The B section opens with two more imitations of the original melody pattern, followed by a third of slightly more varied character, and then a final perfect cadence, this time closing a balanced set of eight measures.

The hymn-like *O Canada* might be classed as an A-B-A pattern of form, although the parts are very free, with a coda tacked on to the close. The French *Marseillaise* is a complicated tune, with a surprising popularity in view of its difficulty. There are six distinct sections, A-B-C-D-E-F, totaling the unusual number of twenty-eight measures, with six in B and F and four each in the others.

The Italian Hymn, however, known to us as *Come, Thou Almighty King*, has a very simple A-B structure, with eight measures in each section. The first three measures of A are immediately imitated in the next three, followed by two more which simply give the tones of the major chord. The B section starts with two identical sets of two measures each, then goes up on the chord tones once more and comes down the scale to a simple cadence.

Our own *Battle Hymn of the Republic*, which also enjoys a variety of texts, again shows great simplicity of structure, which accounts for its popularity as a medium for parodies. It has a separate verse and chorus, but the two are identical in pattern, except that the verse requires more notes to take care of all the words. The *Battle Hymn* might be freely analyzed

¹ See p. 27.

as a mere repetition of one line, with different cadences, but strictly speaking its form is A-B-A-C, each section covering only two measures. The hymn, *Holy, Holy, Holy*, shows exactly the same pattern, but with four measures to each part. *Dixie* is a much longer tune, and its pattern of A-A-B-C has eight measures to each section. *Abide with me* can be analyzed as A-B-A-C, although the second A section shows considerable variation from the first.

The hymn tune *Materna*, which we know best as *America the Beautiful* (and also as *O Mother Dear Jerusalem*) has a form that could fairly be called A-A-B-C, although the repetition of A again shows considerable variation. There is a notable similarity of the rhythmic pattern in all four sections, and they are evenly balanced with four measures each.

Onward, Christian Soldiers (by Arthur Sullivan) has a highly interesting though irregular structure. Its twenty-four-measure tune can be divided evenly into four-measure sections, A-B-C-D-E-F. Essentially they are all different, although there is a marked similarity of rhythmic pattern. A study of the harmony reveals that the B section has for its chief melody the tenor part of the A section. E and F may be considered a refrain, and E definitely imitates A, while F imitates B, ending in a perfect cadence.

Silent Night is another familiar melody with an unusual form. It has three different sections, A-B-C, each consisting of four measures of 6-8 time. The first two measures of A are identical, and the fourth is a definite imitation of the third. B consists of two identical sets of two measures each, while C introduces quite new material to bring the stanza to a close. (All of these tunes, of course, are strophic.)

Adeste Fideles (*Oh, come, all ye faithful*) has the irregular length of twenty measures, arranged as A-B-C-D-E, each covering four measures. D and E are generally considered in the nature of a refrain, with the third and fourth measures of D imitating the first and second of the same section, and E suggesting the same rhythmic pattern once more, before coming to a close.

The old Dutch *Prayer of Thanksgiving* is a regular A-B-C-D tune, with a coda after the final stanza, and incidentally one of the great songs of the world. The Scotch *Annie Laurie* shows a fairly conventional A-A-B-C form, with the repetition of A varying only in the cadence, while B repeats its own first two measures identically. *Auld Lang Syne* can be analyzed as A-B-B-C, with the B section showing just enough variety to keep the tune from sounding monotonous. Its first repetition is identical for two measures, and then goes to an incomplete cadence on the subdominant, in the manner of A. The final repetition provides an alternate introductory note (the octave above the keynote instead of the sixth) but is otherwise identical with the first statement of B.

In *Comin' thro the rye*, the words of the title practically demand the same music every time they appear in the text. The short melody is really in two sections, A-B, with A imitating its first two measures in its third and fourth, and B keeping up the skipping rhythm until it reaches the final "comin' thro the rye," with the same melodic pattern as twice before. The English *Billy Boy* is also an A-B form, with eight measures to each part, and the old Russian Hymn (*Hail, Pennsylvania*) has the same structure. The Austrian Hymn (also known as *Deutschland über Alles*) credited to Haydn, but really a Croatian folk-tune, shows a sturdy A-A-B-C form, and the famous student song, *Gaudeamus Igitur*, is an exact parallel in structure.

Our own *Home, Sweet Home* (whose melody is by the Englishman, Sir Henry Bishop) is quite elaborate in form, A-A-B-B-C-B, although it gives the impression of being a very simple tune. The last two sections may be considered a refrain, with the final reminder of B identical with its repetition to a full cadence at the end of the verse. The C section is in the nature of an interlude, merely repeating the words "home, home, sweet, sweet home," to permit the third repetition of B. (This is the melody that Robert Louis Stevenson described as "wallowing naked in the pathetic.")

Another apparently simple melody, with rather elaborate form, is the old *Juanita*, originally a Spanish tune. The form

is A-A-B-B-C-C, with each section showing a decided variation in its repetition to reach a different cadence. The C section is really a refrain, again changing the melody decidedly in its repetition.

A clear comprehension of these comparatively simple song forms will make it far easier to follow the more complicated structure of sonata form and other types to be found in larger compositions such as the symphony, sonata, overture, concerto, etc. In many cases it will be found that a symphonic movement (particularly a slow movement) is actually in an elaborate song form. The minuet form is also closely related to that of the song, and may be analyzed as A-B-A, or in detail, including repetitions, A-A-B-B-C-C-D-D-A-B,¹ the C and D sections forming the trio, or contrasting material, and the A and B the first part, which is repeated at the close.²

Other dance forms appearing in the early Suites (forerunners of the symphony) were the Allemande, Courante, Gavotte, Sarabande, Gigue, Loure, Pavane, etc. All of these were characterized by their rhythmic pattern rather than their form, although the pavane regularly had three strains, each one repeated.³ The finest examples of all these dance forms as "absolute music" will be found in the suites of Johann Sebastian Bach, particularly the so-called *French Suites*. Here the conventional dance rhythms are built into a real architecture, and again the analogies to the song forms are plentiful.

The weakness of the suite as compared with the later symphony is that the movements were short and too often insignificant in form, without sufficient variety of key or of rhythmic treatment. Actually a suite was nothing more than a series of unrelated dances strung together to fill a certain amount of time.

The early sonatas also had little relation to the elaborate examples of form eventually produced under the same name. Orig-

¹ See p. 139.

² The rondo may likewise be considered an elaboration of the song form. See p. 100.

³ See p. 21 for a brief description of these dances.

inally, a sonata was merely a piece to be played ("sounded"), as compared with a cantata, which was meant to be sung ("chanted"). Sonata Form is of such importance in music that it deserves some special attention in its simpler as well as its more complicated phases. Before looking into it further, it is well to remember that "absolute music" (which means music without any words or descriptive material to make its meaning clear) depends largely upon form for its effect, since this is the chief factor in making it coherent and, in a sense, articulate; and sonata form has been the most successful development of absolute music in that direction.

CHAPTER XIV

SONATA FORM

It is easy to see how an inspired composer of music would soon grow dissatisfied with letting words do half his work for him, as in a song, or with merely fitting notes to the rhythm of dance steps. He might of course write a "Song without Words," a melody of strongly dramatic or romantic character, and by giving it a title, such as *Elegy*, *Romance*, *Serenade*, *Spring*, or *Funeral March*, make it fairly easy for his hearers to guess his meaning. (It is a habit of humanity to attach such meanings to absolute music, even when the composer gave no hint as to his intentions.)

But the more music broke away from the support of words and dance steps, the more elaborate became the attempts of serious composers to develop a form that would actually take the place of a program, a form that would allow pure music to speak for itself, without benefit of even a descriptive title, and would make that musical speech logical, sufficiently varied to be continually interesting, and with some appeal to the emotions as well as to the intellect.

Do not forget that the early forms of civilized instrumental music were a mere transfer of the polyphonic vocal music to instruments, for when the madrigals became too complicated for human voices, it was natural first to accompany certain parts with viols and then to turn over the whole thing to instruments of a similar type. The early *Canzonas*, forerunners of the sonata, were of the fugal type, with a complicated interplay of instrumental voices, but no real development of contrasting ideas, and no chance to arrive at any impressive size without an obvious monotony.

So-called "sonatas" were written in Venice as early as 1624, but they were limited to a single movement, and still in the

polyphonic style. Corelli, living in the latter half of the seventeenth century and the early years of the eighteenth, and recognized as the founder of the modern school of violin playing, wrote no less than forty-eight sonatas for strings, lute and organ, half of them ecclesiastical in character, and half of them secular, adding a dozen more for solo instruments of the viol family. These all showed some of the characteristics of the later sonata form, and each consisted of several movements.

These were followed by excellent sonatas for the violin by Tartini, Nardini and others, while Domenico Scarlatti, a contemporary of the great Bach, wrote in a definite sonata form for the harpsichord. But it was only through the successive contributions of Haydn, Mozart and Beethoven that Sonata Form, as such, became a recognized factor in absolute music.

From the time of Haydn, the form was applied not only to the sonata itself (which by that time had become definitely a composition for a solo instrument) but to the symphony, the concerto, and sometimes to the operatic overture. It should be remembered, therefore, that "sonata" is really a family name, properly applied by itself only to a piece of absolute music for a solo instrument (with piano accompaniment if needed), usually in three movements, at least one of which is technically in sonata form. A concerto is a sonata for a solo instrument with orchestral accompaniment; a string quartet, trio or quintet is a sonata for the combination indicated; and a symphony is a sonata for orchestra alone (usually in four instead of only three movements).

The most important characteristic of sonata form is the "development," which represents the second section in the basic principle of statement, contrast, reminder. Where a simple song melody states a theme (A) possibly with a repetition, then introduces a contrasting theme (B) and ends with a reminder of A, the structure of sonata form uses at least two contrasting themes for its A section, developing them with all the technique of musicianship into a complex B section, and restating them, perhaps in different keys, or even in combination, as a closing reminder of A.

While this general pattern of A-B-A (exposition, development, recapitulation) is the essence of sonata form, there are infinite possibilities for variety of detail, in addition to the highly individual treatment of the development section. The earlier sonatas or symphonies of Haydn are quite modest in their development sections, whereas Beethoven makes this contrasting material the actual plot of his sonata movements, possibly more important even than the themes themselves.

In any case, the development provides the best opportunity for a composer to display his real command of musical resources. Anyone may invent an effective melody, and completely untaught musicians are constantly doing this very thing, as in the folk-music of the world and the popular songs of today. But it takes an experienced musician, with something more than melodic invention, to develop such material into a complete symphonic movement. Again, the well-taught musician may have all the technical tricks at his command, and still fail to create real interest because of the lack of individuality or inspiration in his work.

So there is every reason for the almost reverent attitude of experienced music-lovers toward a well-made symphony, and since the sonata form is so vital a part of such a musical creation, it is well worth the unceasing attention and study of all those listeners who want to enjoy music to the fullest extent. The best way to study sonata form is by the analysis of a few outstanding examples, not too complicated to begin with.

It will be found that there is often an introduction, having little or nothing to do with the melodies that follow, and actually going back to the habit of striking a few chords to get the attention of the audience. (The modern conductor does this by beating on a music-stand with his stick, and sometimes it takes longer than it should for the chatter to stop.)

But with or without an introduction, the first theme or "subject" is announced in a clear and definite fashion, quite early in the movement, and in the key selected by the composer as the tonic. This melody may be slightly developed or discussed before the second subject is announced, or there may be an interlude of some additional melodic material. But the

second subject must eventually be announced quite as definitely as the first. It should be of contrasting character and in a different key, usually the dominant of the opening key (a fifth above, as G in relation to C), possibly in the relative minor, or some other related key.¹

The second subject may also receive some slight development or discussion, and it is quite common to find both the first and second subjects repeated before the actual development section begins. This part of a movement in sonata form is almost unmistakable, if only because it is the hardest for the listener to follow. Thus far he has been hearing well-defined melodies, but now he is plunged suddenly into a maelstrom of imitations, inversions, augmentations, diminutions, contrasts of tone color, changes of rhythm and key, snatches of both melodies, tossed back and forth in bewildering fashion, possibly even fugal passages in which parts of both themes appear.

The more interesting a composer makes this development section, and the more logically and ingeniously he handles his materials, the greater will be the ultimate significance attached to the entire movement. If it were not for the development section, the sonata form would not differ materially from an enlarged song form, and there are plenty of movements in the sonatas and symphonies of the world that do not deserve the term sonata form, simply because they overlook the opportunities of this important and individual part.

The recapitulation conventionally consists of a restatement of both of the subjects of the first part, but with the opening melody now in a related key, and the second subject in the tonic. This, however, is open to many variations, both of the themes sometimes appearing in the same key (tonic), perhaps even simultaneously, in counterpoint, and rising in any case to a real climax of tonal coloring. There may be a coda at the close, and this coda often assumes an importance of its own, running to considerable length, and building upon the materials of the earlier themes. It is absolutely essential that the movement end in the key in which it started.

¹ There may be one or more "connective themes" that serve to bind the leading subjects together, as well as interludes and general modulation.

Now apply these principles to one of the best loved of all symphonic movements, the first of Schubert's *Unfinished Symphony*, in B minor. It begins with an introduction, in triple time, played, without harmony, by the bass strings:



But this is no mere noise to attract attention, for the material is to be heard later in some very important development. Four measures of interlude (in the manner of a popular vamp) introduce the first subject, a plaintive minor melody, played by oboe and clarinet over quivering strings, with a rhythmic pattern in the pizzicato bass:



When this melody threatens to go into the relative major key of D, a discordant protest from horns and bassoon brings it back to an immediate repetition in B minor, and this time the French horn shows its appreciation by echoing the note of the clarinet an octave lower, until the wood-winds pick up the suggestion of the dissonant chord and carry the melody on to a loud B minor chord by the full orchestra.

The horns and bassoon immediately indicate that they are ready for a second subject by sustaining a long D in unison and then modulating simply to the G above. (This new key of G major is a bit of a surprise, as it is the subdominant of D, which might have been expected to follow its relative minor, B.) With only two measures of syncopated vamping by the violins, the beautiful second melody enters on the bows of the cellos, the other strings continuing their syncopated accompaniment. This is the tune that Sigmund Romberg made the basis of his *Song of Love in Blossom Time*, the modern operetta that had Franz Schubert himself as its hero.

After an identical repetition, the melody suddenly stops in mid-air, and a three-beat rest is followed by a crashing tremolo *agitato* in C minor, then another in G minor, and then a whole series on E-flat, seeming to demand some sort of development of the simple melody that has gone before. The wood-winds expectantly echo the syncopated effect, and the cellos and violas promptly oblige with a snatch of the tune, which is picked up by the violins, overlapping in a related key. This little game of catch is continued for twelve measures across sustained chords of the wood-winds, with the horns and double-basses soon joining in, until suddenly the whole orchestra finds itself in a noisy series of tonic, dominant and related minor chords, which are just as suddenly "shushed," as though by a human voice, and back comes the familiar second subject once more.



This time, however, the first violins have it, and other string parts come in one at a time, in the manner of a round, creating a nice bit of polyphony that is very easy to follow. To accomplish this, the melody itself changes its outline, and is clearly working toward a cadence. The flute picks it up for a few measures, and then the signal for a halt is given by one clarion combination of B minor octaves, sustained in the horns and clarinets while the strings submissively pick their way down to the strain that served as introduction of the entire movement.

This means a repetition of all the material thus far heard, and by the time the second ending of this remarkable A section is reached, the hearer has an excellent idea of all the melodies involved. The development section is now ready to begin, A having consisted of an introductory theme and a first and second subject, the first in B minor, the second in G major, with some development of each.

To start the B section, Schubert first lets his pizzicato strings carry the key from B minor to E minor and then plays the introductory theme in that key. It is developed slowly and at first very softly, with a constant tremolo in the bass, gradually growing louder and louder, as the minor melody is turned upside down, until the rage of the orchestra seems to be spent. But when the little syncopated vamp timidly pipes up, it is drowned out by another series of raging chords by the entire orchestra. Two more attempts fare no better, and a compromise is finally reached by a fortissimo announcement of the entire introductory theme once more, in E minor, with harmonies added.

The upper strings give in, and start to play a flowery little decoration of their own (based on their accompaniment of the first subject), as the lower strings and wind instruments carry on the introductory idea with a loud interchange of phrases. They soon decide to get together, and with the introductory theme still sounding its snatches heavily in the bass, it is variously imitated up above, until the whole orchestra is again united in the heavy, tremolo chords that are characteristic of this entire development.

Evidently the first and second subjects are to be practically ignored until the recapitulation sets in, and this tentative suggestion is finally made by the dulcet, pacifically minded clarinet. The flute takes it up with seeming approval, and suddenly we are back in B minor, with the strings quivering out their soft vamp over the pizzicato rat-a-tat of the basses. Clarinet and oboe smilingly pick up the old first subject, in the original key, but this time the horns help them over into the key of E minor, leading to another real passage of development which ends in a smashing chord in F minor. The long, sustained horn tone once more announces the modulation to the second subject, which this time appears in D major, but again with the cellos carrying the melody against the syncopated accompaniment. After the violins pick it up in octaves it is allowed to die away in mid-air, as before, and once more there is the interruption of loud, tremolo chords, this time in E minor, B minor and G major. Once more we hear the third

measure of the tune tossed back and forth among the strings, and finally, after truly triumphant chords, the violins are permitted to start the melody for the last time, in B major, with the other instruments coming in with their little canon effects of imitation, almost *ad libitum*.

It is only the discovery that they are all in B major that eventually brings the wind instruments to their senses, and their abrupt reminder of the sustained B octave sends the strings meekly down their pizzicato scale once more. The introductory theme is heard, as at the start, but this time it leads only to a coda. In fourteen brief measures, Schubert reminds us of what he did with that minor melody in the development section, and after reaching a fortissimo, he regretfully lingers over the main melodic pattern of three notes, until he suddenly seems to snap out of his reverie with the explosion of three loud chords and a final tremolo on the tonic of B minor. There is nothing more to be said. The movement is over.

If this detailed description of a piece of sonata form seems a bit imaginative in spots, just listen to it carefully on a record, or as performed by any good amateur or professional orchestra, and you will find there is no real exaggeration. The instruments seem almost articulate in carrying out the thoughts of the composer.

Technically there is nothing very remarkable about this movement, unless it be the clearness of the workmanship. But as a piece of pure melodic invention, carried out with consistent charm and unabated interest for the listener, it stands almost unrivaled in musical literature. It is by far the most pleasant and satisfying introduction to symphonic music, and once its whole scheme is grasped, it will make other compositions in sonata form seem easy also.

CHAPTER XV

MORE SONATA FORM

Sonata form is of such importance that it will be worth while to analyze at least two more first movements of famous symphonies at this point, and to listen carefully to any other examples that may be available. Remember that sonata form is characteristic of the opening movement of most symphonies, sonatas, concertos and such chamber music as trios, string quartets, quintets, etc., therefore it is not difficult to find plenty of specimens.

One of the loveliest pieces of sonata form, most compact and logical in its structure, yet most graceful and charming in its musical content, is the first movement of Mozart's *Symphony in G minor*. This composition is available not only on records, but in a very practical four-handed version for piano, and it is quite within the powers of the average orchestra, even of amateurs. It is still a favorite on the more pretentious orchestral programs of the concert stage and of radio.

The fascinating thing about this symphonic movement of Mozart's, aside from the beauty of his melodic invention, is the way he makes a small amount of material go a long distance without ever becoming monotonous, and this, after all, is the essence of good form in music. The basic patterns of his first subject, both rhythmic and melodic, are surprisingly simple. With four beats to a measure (more conveniently counted as two, because of the speed) the main rhythmic pattern of the theme consists of two short introductory notes and an accented one, repeated three times, the last note immediately followed by another of the same value.

Melodically this pattern takes the form of two tones of the scale lying close together, only half a tone apart at first, and never more than a whole tone. The accent always comes on

the lower of the two, which repeats the second of the two introductory notes. The final note of the basic pattern (rhythmic and melodic) flies off at a tangent, to give the phrase its most distinctive quality.

The answer is in exactly the same rhythmic pattern, but the melody comes right down the scale from the B-flat to which it had jumped, ending on two C's. The third phrase is a close imitation of the first, but with all its tones a half-step or full step lower. The answer is again a descent of the minor scale, with a similar relationship of slightly lower pitch to the second phrase.

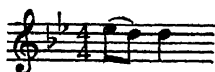


The second half of this opening melody changes both its rhythmic pattern and its tune, although the introductory two-note figure is retained with its following accent (a most important little "motif," as it turns out later). There is a broadening of the melody, over four evenly divided quarter-notes, and then it becomes suspended on dominant chords, seemingly uncertain which way to go. Actually this remarkable melody never really ends. It can only go into some sort of development, whose possibilities prove to be infinite.

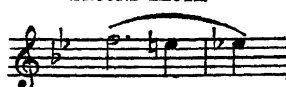
In considering the compactness of this movement, it should be noticed that while the first subject is built on two scale-tones (three actual notes) half a tone apart, the second subject has for its opening and chief pattern a series of only three scale-tones, also half a tone apart. Yet the effect is entirely

different, even though it permits some wonderful interweaving of these patterns later on.

FIRST MOTIF



SECOND MOTIF



The movement opens with no more introduction than three quick beats of the first measure, with the strings at once establishing their predominating accompaniment pattern. The first subject is naturally in the key of G minor, the tonic of the symphony, and after its first incomplete cadence on the dominant (D) it starts a repetition which soon develops into a transitional theme in B-flat (the relative major of G minor). This is a sturdy, vigorous tune, which is to assert itself more and more as the movement progresses:



It stops for the moment on two dominant chords (F) and after a measure of rest, the second subject softly announces its little chromatic pattern, which is extended in its fifth and sixth measures. (The key is again B-flat, whose relative minor is G, the key of the symphony as a whole.)



A repetition of this little melody, with more wood-winds adding color, leads to a passage of development in which the opening two-tone pattern can be distinctly heard, played slowly, with an overlapping answer of the same pattern turned upside down. These two adjacent notes are again suggested in a series of chords roughly torn off, and then comes the most

interesting workmanship of this whole exposition (A section). In a four-part counterpoint, the second violins play their original accompaniment pattern, while the first violins come in with the two adjacent tones of the first subject, echoed by the oboe with the complete three-note motif. The cellos and double-basses immediately pick up the sustained tones of the upper violins, and repeat them in canon style down below. This bit of teamwork makes such a hit with the entire orchestra that they all come in with four measures of applause, to the tune of the first subject, and prove for the moment that it could easily be finished on a B-flat major chord.

But the temptation to do the contrapuntal trick once more is irresistible, and this time the basses are the first to break in on the accompaniment pattern, with bassoon and cellos taking the "teedle-um, teedle-um" that formerly belonged to the oboe, which, however, indignantly throws it in as an extra ornament, an octave higher, as the violins soar to their highest point thus far. This time the full orchestra runs its four measures of approval right on to a determined close, of which the last four measures are merely stubborn reminders of the tonic and dominant chords in B-flat major. But the final defiant B-flat chord changes its mind with surprising suddenness, and a single modulating chord leads to an unprotesting repetition of the entire section. (The listener is not likely to protest any more than the orchestra itself.)

To begin the development section (B) the modulating chord leads right into a straight G minor chord, followed immediately by a diminished seventh, and a surprising series of harmonies by the wood-winds, based on the second subject, permit the violins to come in with the first subject in the new key of F-sharp minor. The familiar theme is developed by the augmentation of certain intervals (the closing tones of the second phrase being lifted half a tone) and thus reaches the most elaborate contrapuntal passage of the entire movement.

The cellos, double-basses and bassoon play the first subject in octaves, while the flute, oboe, clarinet and horns suggest the second, as well as the modulation that originally connected the first subject with its repetition. Meanwhile, the violins

are providing a decorative filigree, which is promptly imitated by the clumsier but equally sportive basses. It becomes a regular game of give and take, with the first subject appearing alternately at the top and at the bottom of the orchestra, and the wood-winds soon trying their hand at an imitation of the transitional theme, which also works in very nicely.

Now comes a genial interlude of pure conversation between the violins and the wood-winds, each giving an individual version of that little two-tone pattern that has by now become so significant. They go on alternating in confidential fashion until the violas and cellos suddenly break in rather impatiently, mocking at this insistence on trivial talk, while the wood-winds, slightly bewildered and perhaps a bit offended, echo with questioning inversions of the little pattern, until the whole orchestra comes in with violent reminders of the sturdier parts of the transitional theme. The basses and cellos continue to mutter the two-tone motif down below, while the violins experiment with it above, twisting it about in various ways, without arriving at any satisfactory conclusion.

The wood-wind choir finally presents the main patterns of both the first and second subjects in alternation, emphasizing their close melodic relationship, and the recapitulation is allowed to begin with the first subject in its original key of G minor, exactly as at the start. This time the repetition goes into E-flat major, with the transitional theme in that key. This is developed by decoration, first in the basses and then in the violins, with a free use of snatches of the transitional theme both above and below, until the whole theme appears amazingly in G minor, ending on two abrupt D-chords.

Now, with a touch of genius, Mozart lets the second subject be heard in G minor, the basic key of the symphony, instead of its relative B-flat major, as it first appeared. There is again the slight development, with its suggestions of the two adjacent opening tones, and this time an added echo of the transition theme in octaves. Once more one hears the rough chords and the smooth counterpoint so well remembered in the exposition, and this time it all reaches a syncopated climax which is astonishingly interrupted by a soft G minor chord in the horns,

indicating that it is time to close. The coda begins with the violins alternating in bits of the first subject, as though looking for a way out, and when the wood-winds show a tendency to start all over again, in octaves, the full orchestra hastily overrules the suggestion, going into a cadence similar to that of the exposition, but this time in G minor, with the same insistence on a series of tonic and dominant chords, to prove that it is all really over, and a final set of four good thumping ones on the tonic, to make sure you will not forget the key.

One more example of sonata form may well be studied at this time in the first movement of Beethoven's *Fifth Symphony*, more involved and fuller of emotional content than the work of either Mozart or Schubert, yet built with a clarity of structure that makes it equally easy to follow. Here there is no gentle dalliance with light and pleasant melodies, developed for their own sake, but a serious and profound approach to life itself in musical terms.

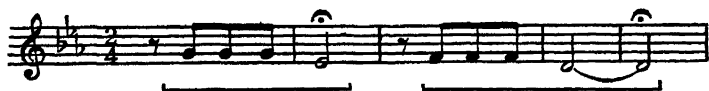
Beethoven almost put his *Fifth Symphony* into the class of "program music" by admitting that the insistent motto of the first movement (three short notes and a long one) represented Fate knocking at the door. Even if he had not given us this hint, it would be permissible to read such a significance into the music, for the emotional mood is unmistakable.

Yet this movement may be regarded as absolute music also, remembering always that Beethoven dramatized life as did no other symphonic composer, with a fiercely independent and personal attitude that was almost unique in the world of art. So this great opening of a great symphony inevitably connotes a struggle, a battling with the unseen forces of Fate, and it is a battle in which Beethoven himself eventually emerges as the victor.¹

The announcement of the motto, twice over, a tone apart, serves as introduction to the movement. Notice that this motto has only two melody tones, representing the interval of a major third and, in its repetition, a minor third. Its rhythmic pattern (three introductory short notes and a long, accented

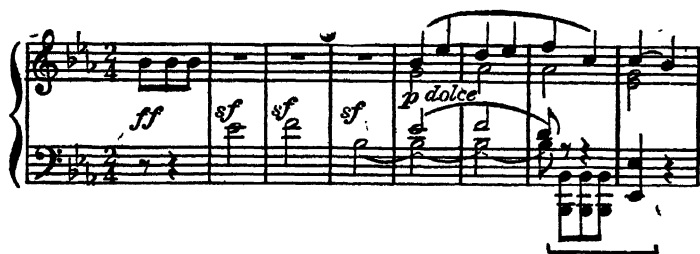
¹ Compare the defeatist attitude of Tchaikowsky in his equally popular *Pathétique Symphony*.

one) definitely imitates an actual knocking, and this is made more portentous at the outset by holding the sustained note to an extra length (indicated by the fermata or "bird's-eye" placed over it).



With this basic pattern established, the first subject grows right out of it. It is really nothing more than a series of experiments with the motto, at different levels of pitch, but so arranged as to form a logical melody, beginning in the tonic key of C minor and making its first pause on the dominant G-chord.

The motto is heard again, half a tone higher than before, with an added octave above, this time only once. Again the melody picks it up, as though trying to interpret its meaning, proceeding in the same experimental vein as before, and ignoring the rhythmic warnings in the bass, until nearly sixty measures have been covered. Then the horns break in and insist upon a new theme.



It is immediately supplied by the strings, in E-flat major (whose relative minor is the C of the opening key), a beautiful melody of distinctly lyric quality, suggesting an almost naive security in the face of hostile elements. Even during its first statement, the bass continues to reiterate the warning rhythm of the motto, first inverted and then on gradually rising levels, until the whole orchestra breaks in with a transitional theme based upon the earlier development of the first subject and

ending this time in a succession of major steps downward on the motto itself, which is defied to the end of the cadence.



After a complete repetition of this rather brief exposition, the development section begins with another warning from the horns and an answer from the whole orchestra. This starts the first subject on its way in the new key of F minor (the subdominant of C) but it soon develops into C minor again, and from there proceeds through a maze of modulation and instrumental alternation to a violent shaking out of dissonant chords, till agreement is finally reached on the rounding out of the motto as first suggested by the horns, which now has become a complete subsidiary motif.

The orchestra struggles with this logical idea for a time, and it suddenly emerges as a mere pair of adjoining tones, with the triple rat-a-tat of the motto itself dropping out. In a profoundly mysterious passage, the entire orchestra discusses these two tones (separated by only a step or a half-step) the wind instruments and strings answering each other back and forth, starting loud, but growing steadily softer. Just when it seems that



peace has been declared, in comes a raucous, brazen interruption by the motto, carried out in imitation of the subsidiary form. But the soft chords continue undisturbed, until another loud interruption triumphs and brings the development section to a close with a resistless pounding of the notes of Fate in E-flat major, clearly in the ascendancy thus far.

The recapitulation begins with the first subject in its original key of C minor, but with a smoothly flowing bass that gives it a gentler and less menacing character. A curious little solo by the oboe adds to this feeling of sympathy, but soon the struggle is on again, with the same development that had been heard in the first exposition of the theme.

Once more the hollow, metallic warning of the horn motif rings out, again introducing the second subject, this time in C major. (Remember that the general key of the movement is C minor.) This also develops as before, running eventually into the same series of steps on the motto, still in C major. A battle of tonality follows, with further defiant shaking of tremendous chords. The tonic C minor is the winner, and its unison reminder of the motto in that key rides roughshod over protesting figures in the violins. Now the two-tone combinations that had sounded so gentle before turn into noisy octaves and thirds, dragging the violins along with them. It all develops into a martial effect which incredibly contains the rhythmic pattern of the beautiful second subject, and actually more than a hint of its melody. The struggle degenerates into an exchange of mere shouts of defiance, and a last attempt to suggest the beauty of that second subject is drowned out with inexorable chords. The fight is practically over when the motto takes a hand once more, this time riding to a crashing climax on an unexpected E-flat major chord. A grudging repetition on the dominant of C minor permits that key to return for a short coda, in which the motto tiptoes in very softly, building up a little fugal effect as other instruments come in with it. This is the last sign of mercy or peace. Fate wins out, and its final beatings are expended on innocent tonic and dominant chords in C minor, a brutal finish if ever there was one.

But don't forget that there are three more movements to this *Fifth Symphony* of Ludwig van Beethoven.

CHAPTER XVI

OTHER SYMPHONIC FORMS

It has already been stated that such movements of a symphony as are not in sonata form may appear as mere elaborations of the song form (which is really what sonata form itself turns out to be) or as a rondo or minuet, going back to the dance forms, or finally a theme with variations.¹ The last-named is a common structure for the slow movement, which usually stands second among the four parts of a symphony, and, as it happens, the slow movement of Beethoven's *Fifth Symphony* is essentially nothing more than a set of variations on a theme.

This theme, however, really has two distinct parts, which might be considered as first and second subjects, but their development is almost entirely in the manner of variations, and there is nothing to suggest the three-part division of sonata form. The melody itself has an interesting history, for this is one of the themes that Beethoven developed most painstakingly in his famous notebooks, those personal records that he always carried with him for jotting down stray musical thoughts and inspirations. According to the notebook, the slow melody of the *Fifth Symphony* was a long time in taking shape, first occurring to the composer in one of the forms that he later relegated to a mere variation.

Its evolution was in the direction of simplicity and nobility of utterance, and when it emerged in its final form, it had discarded all nonessentials of decoration. The first part of this great melody is announced by the violas and cellos in unison, over a pizzicato bass, in the key of A-flat major, and in a slow (but not too slow) triple time. The tones of the major chord are prominent in this theme, starting on the fifth below the tonic,

¹ See p. 101.

and coming up by way of the keynote (A-flat) to the third above (C), a 5-1-3 progression, which is the second inversion of the major triad. The severely simple harmony, at first entirely devoid of middle voices, changes from the tonic to the subdominant, and then proceeds through various minors to a dominant octave and a tonic with the third. This cadence is immediately given two repetitions with full harmony, and then the melody dies away on a beautiful succession of scale tones. The effect is imitated softly, with the scale tones receiving a louder emphasis, and four sturdy major chords bring a real conclusion.



These twenty-two measures may be considered a complete first subject, or half of the longer melody on which variations will later be played. It makes little difference, as the order is quite regular throughout.

The second half (or second subject, as preferred) shows a basic melody pattern of two introductory tones (starting again on the fifth below the keynote) and a simple series of three tones right up the scale, the keynote (twice), the second and the third. This pattern occurs twice in succession, the repetition taking a higher level of pitch, starting on the keynote



(A-flat) and with 1 and 2 for its introductory notes, proceeding with 3-3-4-5. The pattern of three scale tones in a row is carried still further with three successive groups of 5, 6 and the minor seventh immediately diminished in the harmony. But the final fortissimo chord with this minor seventh proves to be a

very bold modulation to the key of C major, which immediately picks up the second subject for a joyous repetition, opening with a real 3-5-1 pattern.

This time the melodic pattern does not run above the fifth, but the effect of the diminished seventh is brought back in the key of E-flat, and seven chords of unearthly beauty modulate to A-flat for the first variation on the original theme. The



melody is easily recognized, although now spread evenly over six notes in each measure. The harmony remains the same, and by the time the descending scale tones are reached, the whole thing has become practically a repetition of the material heard before.

The second subject (or second half of the complete melody) receives its first variation by a mere increase of the accompaniment pattern from three notes to four, and when the seventh is reached, the diminishing note of the harmony sounds a rat-a-tat six times instead of remaining sustained as before (probably another suggestion of the malevolent fate motto). The modulation to C major is accomplished with a fuller orchestral effect, and the repetition in the same key again uses the four-note accompaniment pattern of the variation, this time played staccato by the violins (see illustration, p. 128).

Again there is the repetition of diminished sevenths, running into modulating chords, this time with a continuation of the rat-a-tat in the bass, and now comes the second variation on the original theme, with four notes to a beat, instead of the two of the previous variation, or the simple melody of the opening. There is also a new breaking up of the bass that takes away still more of the original smoothness. These effects are handed about from one set of instruments to another, until the decorated melody itself reaches the double-basses, which growl it out clumsily but enthusiastically.



Suddenly, with a series of very soft chords of the dominant seventh, a complete change occurs. The wood-winds begin to sing an ethereal imitation of the opening phrase, smoothly and quietly, bringing in more and more instruments as the snatch of melody is repeated at different levels of pitch, higher and higher, until the music becomes just a meeting and withdrawing of scales. That is the signal for a return to the second subject, which is lustily announced in straight chords by the full orchestra.



But now is the moment for some experimentation. The 1-3-5 pattern is suggested mildly in C major, at once augmented, and moved up to E-flat major. The triad continues to sound in staccato triplets, but soon decides upon smooth sets of four notes as a better pattern. This becomes the accompaniment



to the third variation, which puts the opening melody into A-flat minor. When a half cadence is reached on an E-flat chord, a few measures of cooperating scales suffice to bring up still another variation on the same theme. This time it is in its original key of A-flat major once more, but played in octaves, over a heavy bass, and with the canon effect of overlapping phrases. This again reaches a half cadence on the dominant and the conclusion of the melody is much as it was originally.

Beethoven has one variation left, and he introduces it with an almost jazzy breaking up of the accompaniment in soft chords. The first subject becomes a plaintive "blue" tune (shockingly similar to the modern saxophone treatment). It is picked up by the cellos with a little further distortion, while the oboe utters grace-note comments up above. The melody becomes more recognizable as it gets back into A-flat major again, and then comes the final surprise of the movement, the touch for which every lover of this symphony waits expectantly. The familiar closing strain of that first subject starts once more, but this time instead of the conventional drop from the third to the keynote, a heart-rending change carries the melody all the way up to the major seventh—one of those stabs of genius that create involuntary shudders of delight.

After that there is nothing more to be said. The coda is a mere arrangement of the tones of the major triad, which have been so prominent all the way through the movement. Arrived at an A-flat major chord, Beethoven refuses to let go, but plays it in triplets up to a fortissimo climax. A dominant chord challenges him to go on, and the soft answer of tonic, dominant and tonic sadly declines. The dominant challenge sounds for the last time, even louder than before, and the tonic tears off the page ruthlessly. "Enough!"

If you have become interested in this battle between Beethoven and Fate, it may be just as well to hear the two remaining movements of the *Fifth Symphony* immediately. The slow movement may have indicated quiet confidence, or perhaps a temporary resignation. But the fast movement that follows is defiant, sardonic, almost blasphemous in its contemptuous treatment of the Fate motto.

Yet it is unmistakably a dance movement, almost like an unwieldy minuet in form. A sepulchral phrase rises from the basses at the outset, in triple time,¹ answered naively and unsuspectingly by the wood-winds above and strings. The combination is repeated almost literally, and that is as far as it gets for the moment.

¹ Cf. the melodic parallel in Mozart, p. 139.



Like the fist that Beethoven shook at Heaven on his death-bed, a mocking version of the four-note motto is shaken out by the horns, all on the same tone, and with an insistence on the triple time that suggests an unwilling giant being forced to dance. But this piece of monumental sarcasm develops into



a real theme before it gives way to the opening question and answer once more. A slight development leads to another display of defiance with the distorted motto, an octave higher than before.

A strange cooperation soon begins between the first and second subjects, developing into an actual dance that is as close to light-hearted gaiety as this curious Scherzo ever comes.



The noisy monotone of the motto interrupts and brings the section to a quick close in C minor (the basic key of the symphony).

What would be the trio of a minuet begins in C major with a boisterous theme introduced by the basses and carried on in

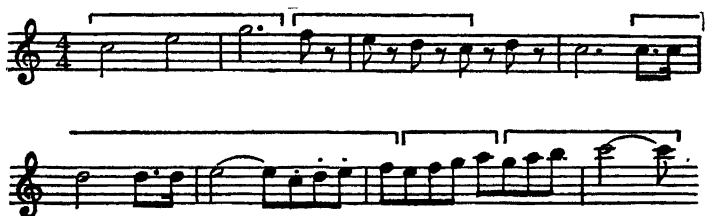


fugal style by other instruments. The passage is repeated, and then the counterpoint becomes more and more involved, until the orchestra wearies of all this rough play and permits the first section to return in its original key (C minor).

A variety of treatment is secured by the simple process of letting the strings play the sepulchral phrase pizzicato instead

of with the bows, and immediately the whole atmosphere brightens. One can already scent approaching victory as the plucked strings carry on into a repetition of the light-hearted dance of the first section.

The last lingering doubt is expressed in a long sustained soft tone by the strings, as the death rattle of the fateful motto sounds on a monotonous C. Confidence returns in a series of experiments with the material of the opening phrase, which soon drown out the motto and become more and more clearly a desperate, indefatigable struggle to get into the martial key of C major. It is accomplished at last with a tremendous crescendo to the dominant seventh, with the bass C so eager to take part that it mixes right in with its neighboring D, and without a pause the march of triumph begins.



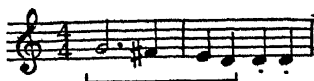
This great march in C major, a veritable frenzy of Electra, yet broad and sane and human in its gloating over a conquered Fate, constitutes the Finale of the symphony, a piece of gigantic effrontery such as had not been heard in music up to that time, and has seldom been equaled since. It is impossible to describe this victory parade, and a mere quotation of its chief melodies gives only a faint idea of the actual content. Obviously, it gets its effect once more from that universal pattern of the major triad (1-3-5) followed by equally universal scale progressions. The second strain changes the order of the triad tones to 1-5-3, with the fifth below the keynote, and again



scale progressions are prominent. It soon runs into a lighter dance rhythm, with triplets suggesting that of the previous

movement and possibly a final mockery of the rat-a-tat of Fate.

Beethoven is prodigal with his tunes by this time, and he introduces yet another, this time broad and confident, as though smiling with satisfaction, and again following the scale downward (as in the familiar hymn, *Joy to the World*).¹ He



insists on a repetition of the whole march of triumph, and then proceeds to develop the dancing passage in triplets, with much calling back and forth among the instruments, like a good-natured crowd after a football game. And now it becomes



evident that the composer was actually mocking the Fate motto in these triplets, for it is heard in pitiful protest, only to receive another good shaking as the full orchestra rushes on to a series of G major chords which seem about to bring back the march melody in that key.

But Beethoven changes his mind with astonishing suddenness. It is his whim to exhibit that Fate motto once more, in a completely tamed condition, like a dancing bear that has learned not to resist. In a soft minor, and a fairly slow triple time, the subdued motto penitently follows his orders, going through several tricks of modulation and finally permitting itself to be lashed into a crescendo that brings back the march melody for the last time.

It is given a complete hearing, including its second triad strain, the dancing triplets, and the broad scale melody, this time also in C major, with some development of this and the triplets. Tonic and dominant chords seem to announce a finish, but the end is not yet. A variation occurs to Beethoven

¹ Compare with this the introduction to the Finale of Tchaikowsky's *Fourth Symphony*, p. 47.

of the second strain, its triad motif carried logically up through two octaves, with an imitation still higher, and this proves interesting enough for a repetition, developing into more and more excited dance modulations.



Only a coda remains, and it starts with a presto change to fast time on the broad scale theme, which, however, is merely an introduction to still more excitement, and with a hasty reminder of the triad that started the triumphal march, the symphony settles down to a thorough mastication of the C major chord, worrying it like a happy animal, playing its tones up and down, singly and with tremolo, all on a fortissimo level that shouts to the world "This is going on until I choose to stop!" And it takes eight closing chords before it does stop. But can you blame Beethoven for feeling good about the finish of this symphony?

A far simpler set of variations than that of the slow movement of Beethoven's fifth will be found in the *Surprise Symphony* of Haydn. Here the form is absolutely pure, and decidedly interesting in spite of the simplicity of the theme. The rhythmic and melodic patterns of this tune have already been indicated.¹ It starts on the C major triad, like the Finale of Beethoven's fifth, but how different is this gently naive prattle!



¹ See p. 26.

The "surprise" comes at the end of the repetition of the first half of the melody, a crashing chord which Haydn himself said would wake up his listeners. The first variation shows little more than a few decorations by the violins. The second starts in C minor, then moves into A-flat major, with its second half showing considerable development.

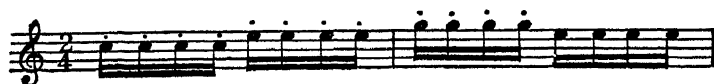
FIRST VARIATION



SECOND VARIATION (MINOR)



THIRD VARIATION



VIOLIN DECORATIONS (FOURTH VARIATION)



The third variation merely repeats each melody note four times, while the fourth goes into big chords, with the violins playing fast staccato decorations. The repetition, however, considerably disguises the tune, and the second half also shows ingenious touches, reaching a noisy climax and then pausing suddenly on a diminished seventh chord. A charming coda follows, beginning with two snatches from the middle of the pattern, and then softly harmonizing its main phrases with "blue" chords, ending very gently on the C major of the start.

Other fairly simple examples of themes and variations are in Mozart's *Piano Sonata in A* (as well as his charming *Thème Variée*), Handel's *Harmonious Blacksmith* and Beethoven's *Kreutzer Sonata* (for the violin).

The second (and final) movement of Schubert's *Unfinished Symphony* may be considered a piece of sonata form, with a beautiful first subject representing a constant duet between



soft violins and pizzicato basses, and a second subject, introduced by the clarinet over a syncopated accompaniment similar to that of the corresponding part of the first movement, capable of much development. In fact, it is really the development of this second theme that gives the movement its middle

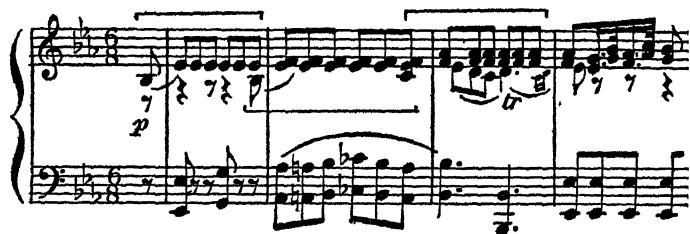


section. There is a definite recapitulation of the first subject, in its original key (E major) and then of the second in A minor instead of the previous C-sharp minor. This is again considerably developed, including a bit in A major (which before had been in D-flat major). Toward the end, the first subject is heard again in a variation on its opening, and when the violins suggest the entrance of the second also, there is a surprising modulation to the second part of the first subject

instead, and this effect is enchantingly repeated to bring back the original key of E major, in which the movement ends very quietly. It is a pity that Schubert could not have finished this lovely symphony, and an even greater pity that anyone else should have tried to do so.

Mozart's slow movement in his *G minor Symphony* is also essentially sonata form, with two well-defined subjects and a subsidiary theme which rises from the second. The development section combines the best features of both, with bird-like whistles heard above the steady 6-8 beat of the main theme, and there is a recapitulation in which this theme reappears in its original key, with the second subject greatly changed and developed.

FIRST THEME



SECOND THEME



DERIVATION FROM SECOND THEME

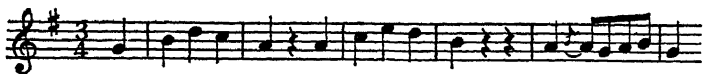


The third movement is a sturdy minuet, with a charming trio, very easy to follow in its structure, and in the Finale we get another fine example of sonata form. Its first subject, in its main melodic pattern, is exactly parallel to the opening of Beethoven's third movement in his *Fifth Symphony*, which came much later. Whether deliberate or not, the parallel is only in the actual progression of the tones, for the rhythm

MINUET (FIRST THEME)



TRIO OF MOZART'S MINUET



and general effect are entirely different. Mozart's theme is absolutely light-hearted, whereas Beethoven turned the same tones into a sardonic, almost melancholy mood.

FIRST THEME OF MOZART'S FINALE



SECOND THEME



Mozart has a daintily melodious second subject, a development section that is full of fanciful humor, and a recapitulation

that not only reminds us of the cheerful first subject, but does remarkable things with the second, in a new key. It all ends very happily in the basic G minor of the entire symphony.

It will now be worth while to listen to all three of these important symphonies, Mozart's in G minor, Beethoven's in C minor, and Schubert's Unfinished in B minor, of which the first is a fine example of how a minor key can sound happy, while Beethoven gets the same effect by going into the corresponding major. There are plenty of opportunities of hearing all of these symphonies, and they are not hard for average pianists to play four-handed. Each of them should be heard many times, until at least the outstanding melodies and the chief details of form and instrumentation are quite familiar.

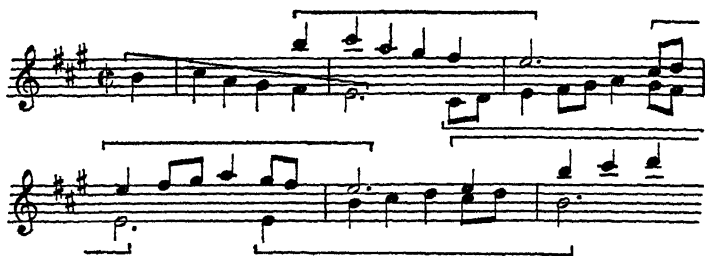
CHAPTER XVII

POLYPHONIC FORMS

Music may be written in two ways, horizontally or vertically. The music generally called homophonic (or monodic) is vertical, in the sense that it is read up and down, with each tone theoretically represented by a chord, which, however, sounds like a single voice, with the melody note predominating. Polyphonic or many-voiced music runs horizontally, each part stretching out from left to right, and creating a harmony with other parts by overlapping rather than by a definite concentration on several notes at a time, as in a chord. When polyphonic music produces definite harmonies, it seems to occur by accident, not by design. Yet all through such music there runs a clear pattern of interlocking melodies, producing a harmony that is intellectually perhaps even more satisfying than the mere emotional effect of appealing chord combinations.

The principles of polyphonic music are most simply illustrated in the popular diversion of singing a round, and it might be well at this point to review the rounds already given (pp. 50 and 51) and perhaps to learn some new ones. A round is a melody so constructed that its various sections will harmonize with each other. Therefore, if one voice starts the melody, and a second, third and possibly fourth voice enter at the proper points, an endless harmony will result. Technically, a melody harmonizing with itself is in "canon" form. (The word canon means nothing more than strict rule.) A round is an infinite canon on the unison, the melody starting each time on the same note. But a canon may use any other interval, and frequently does, letting the melody come in as a harmonizing voice on the dominant (fifth) or at any other distance from the keynote. On the next page are two good examples of the canon form.

CANON FROM FRANCK'S VIOLIN SONATA



CANON IN A BACH INVENTION



While a strict canon must repeat the melody exactly, both in its intervals and in its rhythmic pattern, a less demanding and often more attractive form of polyphony is attained by the device known as imitation. The term is often applied to what is essentially an actual canon form, but can be interpreted almost as freely as a composer desires. For example, if a melody has even the same rhythmic pattern as another, it may be considered an imitation of that melody. The closest imitation is obviously a literal repetition of the melody itself, which is the same as a canon. But a melody may be imitated in an inverted form, literally turning its tones upside down, or letting them move in the opposite direction to the original form, or it may be augmented, by sustaining each tone for a longer time than it was originally, or it may even have some of its individual intervals augmented or diminished by moving them half a tone upward or downward. Here is an example of imitation from the fourth symphony of Brahms:¹

¹ See also the passage of imitation from Schubert's *Unfinished Symphony*, p. 114.



The general term "counterpoint" is applied to all polyphonic music in which one melody harmonizes with another, or with several others. Originally, the term was applied to a strict fitting of two parts together, note against note (literally point against point), so that two melodies in counterpoint could not vary in their rhythmic pattern, although the intervals were necessarily quite different. But in general the word counterpoint is used quite loosely, to indicate little more than a correct and satisfying polyphony. A countermelody is itself often called a counterpoint, and the adjective "contrapuntal" is applied to almost any harmonizing that shows a melodic independence of parts.

Polyphonic music as a whole preceded that of the homophonic or harmonic type. Beginning with the crude organum (forcing a melody to harmonize with itself in a different key, generally a fourth apart), and advancing through various forms of "descant," added to the old melodic line (*cantus firmus*), polyphony advanced steadily and logically, until it had become both the fascinating plaything and the serious pursuit of ecclesiastical and secular musicians alike. Up to the close of the sixteenth century all Europe was polyphonically minded. The motets of the church service and most of the material of the Mass showed the polyphonic form, while the madrigals, glees, catches and rounds of popular music emphasized polyphony to the utmost. Some of this music was nothing more than an exhibition of tricks, an intellectual feat, like an exalted crossword puzzle. But often it had real merit and a surprising amount of melodic inspiration. It was only an occasional genius, however, like Palestrina in sacred music and Orlando di Lasso in secular, who succeeded in bending the pure polyphonic style to a really significant musical purpose. The polyphonic music of Bach, more than a century later, was a very different matter, for by this time the importance of melody and harmony as such had been recognized. The revolutionary Monteverde had practically destroyed the old

contrapuntal system, and polyphony for its own sake became a thing of the past. But the sonata form had not yet been developed, and the operatic aria and recitative had no solidity beyond that of a melody line and a fragmentary accompaniment. It needed a genius like Bach to take the technique of polyphonic music and add to it the vitality of the new harmony, plus melodic inspiration. While some of his predecessors (like certain modern composers) seemed to labor under the delusion that any melody could be made to harmonize with any other, Bach definitely invented themes that would not only work polyphonically but also produce beautiful, dramatic, emotional results in the harmony and the tone color and the form of their combination.

Even the simplest contrapuntal compositions of Bach are gems of thought and musical rightness. Listen to any of the little *Inventions* for piano, written for his children but worthy of the attention of any mature artist. They are the best introduction to the counterpoint of Bach.

Bach's counterpoint is largely based on his skill as an organist, and whether he is writing for voices or the clavichord, or for orchestral instruments, his technique of composition is basically an organ technique. This also gives a solidity to his polyphony that it might not otherwise have, and it brings out his mastery to its fullest extent in that form of counterpoint known as the *Fugue*.

For some reason this title has acquired a fearsome connotation, and the mere name of a fugue fills the average listener with terror or at least an anticipated boredom. But while the fugue represents the highest form of polyphonic composition, its structure is essentially a simple one, and there is no reason why it should be found either difficult or dull, at least in the hands of a master like Bach.

Literally a fugue is a flight, the theme or themes being, as it were, in perpetual motion. Milton describes it poetically and at the same time accurately when he writes (doubtless with his mind on the great organist Frescobaldi, whom he heard in Rome):

His volant touch,
Instinct, through all proportions low and high,
Fled and pursued transverse the resonant fugue.

It is an admirable description. Flight and pursuit sum up the activities of the melodic material of a fugue, and the word "transverse" gives an idea of their crossing and recrossing, as does "resonant," which may be translated literally as "sounding again and again."

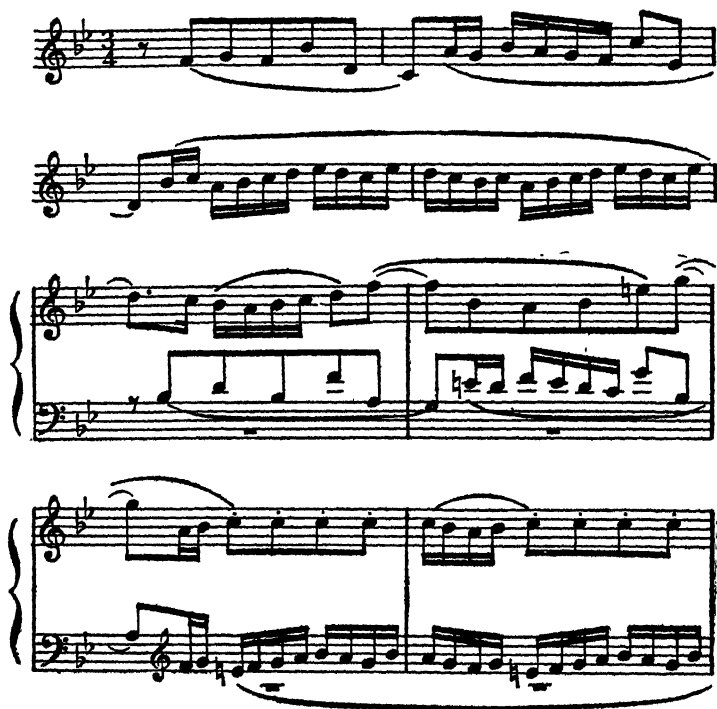
That is exactly what a fugue does. It is horizontal music of the highest type. A single theme is introduced, without accompaniment of any kind. It must be short enough to be easily retained by the memory, yet long enough to have a definite melodic outline. Usually a few measures are sufficient. This theme, or subject, is immediately answered, often by its own imitation in a different key, sometimes by a second subject of independent character, although it should properly grow out of the first subject in some way. There may be a third and even a fourth subject. After they are all introduced in an exposition similar to that of sonata form, there is a definite development, and again the formula of statement, contrast and reminder asserts itself.

The development of fugal material, however, is different from that of sonata form. It is largely a matter of a variety of keys, rather than an embroidering of the melodic material. It consists of a series of "episodes," made up of fragments of the thematic material, each leading to a new key, in which all the subjects appear. Finally, by way of recapitulation, the original key is brought back, often with the help of a sustained or repeated bass-note, known as a "pedal point" (and literally played by the pedals on the organ), so that the main subject of the fugue ends triumphantly in its own key, with full harmony and the richest possible color.

The fascination of a fugue lies in the fact that so much is made out of so little. Strictly speaking, there is only one real melody, the counter-subjects being derived from it. (Cherubini laid this down as an absolute rule, although it is by no means always observed.) Instead of the strong thematic contrast of sonata form, the fugue supplies only a contrast of keys

and possibly of inversion and augmentation or diminution within the limits of its one subject. It develops its material in parallel lines, instead of laying out large, contrasting sections. Yet it achieves the same unity in variety that is characteristic of sonata form, the type of unity that is the ideal of all musical form. The miracle is that it achieves it in such a compact and logical fashion.

All of the Bach fugues, both for organ and for piano, are worth hearing, but some show more melodic inspiration than others. A good one for a start is No. 21, in B-flat, from the *Well-tempered Clavichord*. The main subject is clearly stated in a little more than four measures. Its counter-subject, entering in the fifth measure, is identical in its rhythmic pattern, but shows some variation in its melodic line. A third subject, entering in the ninth measure, is little more than a decoration,



serving to hold the other material together. These three subjects are given a variety of positions, first one, then the other appearing at the top. After considerable exposition of this sort, there is a series of episodes, each leading to a new key and a re-entry of all three subjects, until the recapitulation forces a return to the original B-flat and a climactic finish.

In the hands of Bach, a fugue may express anything from calm contemplation (as in the first of the forty-eight) to joyful buoyancy (as in the fifth of the same series). The great organ fugue in G minor has a familiar subject, and shows a remarkable command of the resources of the instrument, as well as a sustained musical value. The C-sharp major fugue in the first book of the *Well-tempered Clavichord* is an interesting study of key conflicts between tonic and dominant. The more complicated G minor fugue in the same book is similarly constructed. There are four voices, making the exposition rather longer than usual, but the alternation of tonic and dominant is quite regular. This time there is an irresistible pull to the key of the relative major (B-flat), and after various episodes, the return to the original key is accomplished without the need of a pedal point, a descending sequence of the subject matter aiming more and more directly at its objective, with the themes pressing closer and closer together, then sounding a persistent F-sharp, from which the only escape is the original G minor tonality.

This closing up of the subject matter toward the end of a fugue is known as a "stretto," and the device is used by Bach with the greatest skill. There is a fine example of stretto in the very first fugue of the *Well-tempered Clavichord*, with the main subject appearing no less than eight times within a space of only six measures (see illustration on next page).

One of Bach's greatest fugues is that in C minor, coupled with a Toccata, and there is another of monumental proportions in D minor, associated with the famous *Chromatic Fantasy*. His choral works contain not only vocal fugues but other contrapuntal passages of great beauty and extraordinary technical finish. It is a great mistake, however, to think of Bach as primarily a technician, for what made all this music

immortal was its emotional content and the inevitable transference of human and spiritual qualities.

STRETTO FROM A BACH FUGUE



Cesar Franck also wrote great fugues, many years later, with a foundation similar to that of Bach as an organist, but with a feeling for modern harmonies that made his work a link between the old and the new. The choruses of Handel's and Mendelssohn's oratorios contain splendid fugues, and later organ composers, such as Guilmant and Widor, made good use of the form.

There are frequent passages in orchestral music, particularly in the development sections of symphonies, that have a touch of the fugal technique, and are therefore called "fugato." There is usually no more than a suggestion of a complete fugue, however, the composer being content to show how one

of his themes may be made to harmonize with an imitation or duplication of itself. Such passages always stand out because of the bleak simplicity with which the subject is announced, without benefit of harmony. (Yet there are some actual fugues whose subject matter is announced over a harmonic accompaniment.)

The polyphonic forms in general offer an endless musical game for those who delight in the more intellectual aspects of the art, but there is nothing about them to deserve the reproach of mere brain-exercise. To a real composer, contrapuntal writing is like play-writing. His themes are his heroes and his heroines, and their musical adventures provide a plot of the greatest potential excitement. To follow such a plot through all the complexities of a fugue or a piece of contrapuntal choral writing may be quite as interesting and entertaining as to watch human actors on the stage or the screen. Polyphonic music is not a dead art by any means. Many sincere modernists have concerned themselves with its technique, even though they break most of its rules, and it may be that a real revival of the polyphonic forms is on its way, with the addition of modern harmonic treatment and tonal coloring.

CHAPTER XVIII

PROGRAM MUSIC

The preceding discussions and analyses of symphonic and polyphonic music (which should be read only in connection with actual hearings of the compositions) have given some indication of a general distinction between absolute and program music. In the broadest sense of both terms, the former refers to any music that receives no help whatever toward its interpretation by the listener in the form of a descriptive title, detailed explanation or actual words, while all music that receives any such help may legitimately be classed as having a program.

Freely speaking, therefore, all opera, all songs, cantatas, oratorios, etc., whose words convey a definite meaning which the music merely amplifies, are obviously program music, as well as all instrumental pieces that have even a definite title of more than a merely formal significance. (Such titles have often been supplied without the intention or even the consent of the composer, sometimes after his death, and the habit of trying to read into music stories and pictures of which its creator never dreamed is a common one. The ballet and motion pictures have done much to add compulsory programs to absolute music, often with fantastic results.)

Technically, however, the term "program music" is limited to instrumental compositions (without words) for which the composers voluntarily supplied either a descriptive title or explanatory notes. Such music may be narrative in character (telling a definite story) or merely descriptive or pictorial (dealing with a scene from Nature or an actual picture) and it may contain passages that are frankly imitative of sounds outside the realm of recognized man-made music, such as bird-calls, rain, wind and thunder, a babbling brook, etc.

In a few cases, such imitation has been accomplished by means that are not considered legitimately musical.¹

As a general rule, program music is easier to grasp at a first hearing than is absolute music, and conversely it may be argued that it is likely to have less significance, for the very reason that it has so much to lean upon. If people are told in advance that a piece of music represents a certain picture or story, they will accept almost anything in good faith, and the same obvious effects may serve for an outburst of human temper or a thunderstorm, the lament of a grief-stricken mother or a passionate love-song, the rushing of a stream or a ride on a merry-go-round. The system is reduced to absurdity in such familiar tricks as the story of the *Three Trees*, in which the same combinations of tones at the piano always represent the same dramatic "realism." It is the favorite form of attack upon music in general, and the easiest way of making it ridiculous. (Countless vaudeville acts, some of them very funny, have been built upon this simple principle.)

While admitting the obviousness of much program music (and the more complete the program, the more insignificant the music is likely to be), it should not be overlooked that most of the great composers indulged occasionally in such relaxation, quite aside from the use of actual words, or the still greater support of operatic scenery and costumes.

There are some very early sacred sonatas, for organ and clavier, presumably describing such Biblical scenes as *The Combat of David and Goliath*, *The Sickness and Recovery of Hezekiah* and *The Marriage of Jacob*. An old French composer, Daquin, wrote a piano piece called *Le Coucou*, built on the pattern of the cuckoo's song, and still played. Domenico Scarlatti composed a *Cat's Fugue*, and the great Bach left a *Capriccio on the Departure of a Beloved Brother*, in which the postilion's horn is imitated.

Other early attempts at program music included various *Combats of the Birds* (always a popular subject) and noisy battle scenes. *The Battle of Prague* was much played at one

¹ The spectacular example is still the wind-machine in the *Don Quixote* of Richard Strauss. See p. 82.

time (there was also an early American description of the Battle of Trenton) and one of the weakest large works ever written by Beethoven was his *Battle Symphony*, although it contained such good tunes as the French *Malbrough* (*We won't go home until morning*), *God Save the King* and *Rule, Britannia*.

Haydn composed an amusing symphony about chickens (*La Poule*) and there were similar descriptive and imitative effects in the early music of Lully, Rameau and others. Beethoven jokingly gave one of his rondos the title *Wrath over a lost Farthing*, but he was not responsible for the labeling of his *Moonlight Sonata*, which had nothing whatever to do with moonlight or the love story so commonly read into it. On the other hand, Beethoven produced some of the finest and most legitimate program music in his *Pastoral Symphony* (No. 6) which includes definite and well-marked descriptions of scenes in the country, bird calls (with the cuckoo again prominent), a storm, and the subsequent calm and thanksgiving of the peasants.

Beethoven also called his third symphony *Eroica*, and on its original title-page announced that his hero was Napoleon, but later eliminated this in disappointment over his fallen idol. This "hero" symphony is one of his greatest (some critics place it at the very top of the list of nine) and contains a remarkable funeral march. The seventh Beethoven symphony was called by Wagner "the apotheosis of the dance," and has received a number of other titles gratuitously, none of them particularly apt. But the Fate motto of the fifth may be considered a legitimate "program," and the ninth eventually resorts to actual words in its choral Finale, preceded by an equally realistic debate among the orchestral instruments as to what the melody for this Ode to Joy shall be. There are definite programs also in the incidental music to *The Ruins of Athens* (including the popular *Turkish March* and *Dance of the Dervishes*) and the overtures to *Fidelio* (*Leonore*), *Egmont* and *Coriolanus*.

Beethoven gave one of his piano sonatas the title of *Farewell*, and recognized others as *Pathétique* and *Appassionata*, descriptive terms which are justified by the mood of the music, but

such names as Waldstein and Kreutzer are merely of historical significance, and with all possible respect for Tolstoy's book, *The Kreutzer Sonata*, it cannot be said to have a thing to do with the actual music, which is a far from sensual piece of absolute composition.

Robert Schumann, one of the first Romanticists of music, naturally wrote much in the program style, and his meaning was generally quite clear. He filled his piano music with references to his own life and that of his friends, calling himself by such fanciful names as Florestan and Eusebius, and imagining a secret fraternity called the *Davidsbündler*, whose mission it was to battle against the Philistines in art. Schumann's *Carnaval* is a charmingly imaginative set of short pieces, all in the program style, with descriptive titles, including an imitation of Chopin, suggestions of Harlequin and Columbine, and a final *March of the Davidsbündler against the Philistines*.

There is a whole series of *Davidsbündler Dances*, as well as *Kreisleriana*, named for the *Kapellmeister* (conductor) Kreisler of the stories of E. T. A. Hoffmann. *Papillons* (Butterflies) resembles the *Carnaval* in its musical pictures of gay scenes and characters, and some of the same melodic material appears in both pieces. There are also the famous *Scenes from Childhood* (*Kinderszenen*) and an *Album for the Young*, containing the familiar *Träumerei* (Dreaming) among other little gems of program music. Schumann's orchestral music includes three program overtures, *Genoveva*, *Faust* and *Manfred*.

Another composer of the romantic school who wrote much program music was Mendelssohn, best remembered today for such short piano pieces as the *Spring Song*, *Spinning Song*, *Consolation* and other "Songs without Words." But his orchestral compositions also leaned toward the program style, perhaps the finest being his youthful *Midsummer Night's Dream*, a fascinating musical description of Fairyland, with some outstanding realism in the scene of Nick Bottom's metamorphosis, expressed by unmistakable brays from the orchestra. The Mendelssohn *Wedding March* (played for the exit, not the entrance) is part of the incidental music to this Shakespearian play. This same composer wrote symphonies which he

labeled *The Reformation*, *Italian* and *Scotch*, and overtures describing *Calm Sea and a Prosperous Voyage*, *The Fair Melusina* and *Fingal's Cave* in the Hebrides Islands. (Listen for the regular wash of the waves in the last.)

Chopin wrote much program music for the piano, although most of his pieces had such noncommittal titles as *Étude*, *Waltz*, *Prelude*, etc. One of his best known études or studies has the name of *Butterfly*, and there is also the famous "waltz of the little dog chasing his tail," likewise called the *Minute Waltz*, because of the supposed length of time required to play it. There is a prelude known quite properly as *The Raindrop*, and a polonaise equally well called "military." One of the Chopin sonatas contains the most famous of all funeral marches; there is a beautiful Nocturne that describes a solitary evening on the island of Majorca, with a sailor's song heard above the rippling of the water.

Hector Berlioz went in heavily for program music, calling one of his symphonies *Fantastic*, another *Romeo and Juliet* and another *Harold in Italy*, all with elaborate descriptive material. (Not satisfied with his own descriptive, narrative and pictorial music, he insisted on reading special meanings into the absolute music of other composers, some of which did not turn out so convincingly.) An overture called *Roman Carnival* is still popular on the concert stage.

But program music has received the greatest attention from the more modern composers, who have also achieved the best results with this popular style of composition. Franz Liszt tended instinctively toward the dramatic and the realistic, and his imagination was the first to create "symphonic poems" with such subjects as Orpheus, Tasso, Francesca da Rimini, Mazeppa and the Battle of the Huns. *Les Préludes* is an impressive musical picture of approaching death, and there are two choral symphonies entitled *Faust* and *Dante*. Among his smaller piano works are the familiar *Liebestraum* (Dream of Love), *Waldesrauschen* (Murmuring Woods), the *Loreley* (not the popular melody, but a more elaborate instrumental treatment), *St. Francis Preaching to the Birds*, *St. Francis Walking*

on the *Waves*, *Dance of the Gnomes*, a *Mephisto Waltz* and an etude bearing the title *Un Soupir* (A Sigh).

Wagner wrote a *Faust* overture, but his great contribution to program music is in the preludes to his operas, all of which have found a permanent place in the orchestral concert repertoire. The preliminary music of the *Flying Dutchman*, *Rienzi*, *Lohengrin*, *Tannhäuser* and *Die Meistersinger* tells the whole story of those dramatic works, while the *Vorspiel* to *Tristan und Isolde* remains the greatest expression of human love in the literature of music. For religious exaltation the *Vorspiel* to *Parsifal* is similarly outstanding, with the *Good Friday Spell* generally combined with it in concert performance. All this actually becomes absolute music of the highest type when separated from its operatic background, and deserves a hearing for its own sake, quite apart from any program. The same is true of the beautiful *Siegfried Idyl*, written as a birthday present for Wagner's wife, Cosima, the daughter of Liszt, and there are instrumental interludes such as the Torchlight Procession from *Lohengrin*, or the Rhine Journey from *Siegfried*, or even the Ballet from *Tannhäuser*, well worthy of independent performance as program music.

French composers have been both prolific and successful with descriptive and pictorial compositions. Gounod's *Funeral March of a Marionette* is still widely played, and there is a popular little violin piece called *The Bee* by François Schubert (not the song writer).

Saint-Saëns specialized in program music, winning success with his tone poems, *Phaëton*, *Le Rouet d'Omphale* (The Spinning Wheel of Omphale) and the realistic *Danse Macabre* (Dance of Death) in which, after the striking of midnight, the xylophone represents skeletons keeping time with their bones upon tombstones, while Death plays the tune upon his fiddle (with a flat E string) and the whole ghostly scene is brought to a close by a reassuring "cockadoodledoo" at dawn, with the dancers scurrying back to their graves. A far more cheerful piece of program music is the Saint-Saëns *Carnival of the Animals*, which contains not only the famous *Swan*, played

as a cello solo, but humorous musical descriptions of turtles, lions and even critics.

Debussy has made thousands happy with his delightful *Children's Corner*, including the *Golliwogg's Cake-walk* (a piece of French ragtime), *Jimbo's Lullaby* (obviously referring to an elephant), *The Snow Is Dancing* and *The Little Shepherd*. His *Prelude to the Afternoon of a Faun* contains unique beauties of the impressionistic school, based upon a poem by Mallarmé, and there is realism as well as beauty in such other orchestral works as *La Mer* (The Sea) and the two Nocturnes, *Nuages* (Clouds) and *Fêtes*. In his piano music of a more serious nature than the *Children's Corner*, Debussy includes many picturesque titles, such as *The Girl with the Flaxen Hair*, *Goldfish*, *Gardens in the Rain*, *The Submerged Cathedral*, *Moonlight* (*Clair de lune*), etc.

Other French program music worth mentioning is the *Sorcerer's Apprentice* of Paul Dukas, a popular tone poem for orchestra, Vincent d'Indy's *Istar* symphony, Maurice Ravel's spectacular *Bolero* (a most interesting study in an elaborately monotonous rhythmic pattern, with extraordinary instrumentation), and Honegger's musical description of a locomotive, *Pacific 231*.

Among the Russians Tschaikowsky leads the way in program music, with his fourth, fifth and sixth (*Pathétique*) symphonies all supplied with explanatory material of some sort, in addition to one which he called *Manfred*. The popular *Pathétique* lives up to its title by ending with a movement of abject melancholy, after a triumphal march almost as optimistic as that of Beethoven's fifth Finale. Tschaikowsky's fifth also has a program concerned with the human struggle against Fate, this time resulting victoriously, with the minor "motto" of the start reappearing in major at the close, in an exultant march time that again harks back to the spirit of Beethoven. The fourth is perhaps the most interesting of the three, particularly in its third (Scherzo) movement, largely a continuous pizzicato by the strings, representing the bustle and stir of a crowd, and in the Finale, built upon a Russian folk-song, *The Birch Tree*.

Some of Tschaikowsky's finest orchestral writing is to be found in his Fantasy Overture called *Romeo and Juliet*, which was planned as part of an opera, and contains a vivid balcony scene, as well as other details of the drama. His *Francesca da Rimini* is also excellent program music, and most popular of all is the *Nutcracker Suite*, a fairy story in music, with dances by all sorts of fascinating toys and sweetmeats, and a final *Waltz of the Flowers* that is one of the best of its kind. Tschaikowsky's *Ballet of the Seasons*, containing the well-known *June Barcarolle* (cf. *Lover come back to me*) and such piano pieces as *The Troika* (cf. *Horses*) are perhaps also worth mentioning.

That older realist of Russian music, Moussorgsky, wrote a convincing nature study, *A Night on Bald Mountain*, as well as *Pictures at an Exposition*, and his pupil, Rimsky-Korsakoff, contributed the justly popular symphonic poem, *Scheherazade*, with its glamorous tales from the Arabian Nights (all strung together by a violin theme representing the fair story-teller herself), as well as the brilliant *Flight of the Bumble-bee*, *The Russian Easter*, etc.

Rachmaninoff has given us a musical picture of *The Island of the Dead*, after the famous painting by Böcklin, and his piano compositions, particularly the hackneyed *Prelude in C-sharp minor*, have been burdened with programs, mostly not of his own choosing. Scriabine's symphonies are programmatic, especially the *Prometheus*, which was supplied with a definite part for the "color-organ."¹ Much of Stravinsky's ballet music, such as *The Fire Bird*, *Petrushka* and the *Sacre du Printemps* (Rites of Spring), has become established in the orchestral repertoire, and may be considered legitimate program music, even without stage effects. The *Caucasian Sketches* of Ippolitow-Ivanow and Glazounoff's *Seasons* are fairly obvious but attractive pieces of the same sort, on a smaller scale.

Smetana's musical description of the river Moldau, and his string quartet *Aus meinem Leben* are characteristic program music of Bohemia, to which may be added the *New World Symphony* of Dvorak and his *American Quartet*, both employing negro melodies. Brahms composed mostly absolute music,

¹ See p. 92.

but his *Edward Ballade*, for the piano, is a fine bit of dramatic realism. Gustav Mahler attempted to give some of his symphonies elaborate programs, including choral effects and solo voices, but his results were not always equal to his intentions.

The best composer of them all, for real program music, is Richard Strauss. His symphonic poems go far beyond the models of Liszt or Saint-Saëns, and will probably be remembered as supreme works of their kind. *Till Eulenspiegel* is a good one for a first hearing, with its fantastic story of the medieval clown whose tricks land him eventually on the gallows. The genius of the composition lies in the amazing way in which Strauss has used a basic motif of an impish, almost vulgar character, to represent Eulenspiegel himself, and then transformed it into a melody of spiritual beauty for the apotheosis of his hero in death.



Don Juan, based upon the poem of Nikolaus Lenau, convincingly describes the desperate search of the classic libertine for a pure and perfect love, and is a remarkable piece of instrumentation, full of melodic inspiration as well. *Tod und Verklärung* (Death and Transfiguration) is an elaboration of the idea first used by Liszt in *Les Préludes*, but on a far higher plane of creative genius. Here also the melodies must be called inspired. *Don Quixote* has already been mentioned. There is a philosophical and rather difficult *Also sprach Zarathustra* (Thus Spake Zarathustra) and finally the glorious *Heldenleben* (A Hero's Life) which may be considered largely autobiographical. The hero and his wife are both given beautiful themes; there is much instrumental bickering on the part of the hero's enemies, and a brutally realistic battle scene, in which the sardonic march is worth a whole treatise on disarmament. Toward the close, Strauss brings in quotations from several of his own works, including the lovely song, *Traum durch die Dämmerung* (Dream in the Twilight).

When program music reaches such levels as this, it can hold its own with any of the world's absolute music.

CHAPTER XIX

ART-SONG—THE *LIED*

The most obvious program music, of course, is that which includes words, leaving no doubt whatever as to the meaning of a composition. Such program music may take the form of a single song, for one or more voices, or a combination of vocal numbers strung together (perhaps with instrumental connecting links) as an opera, an oratorio, a cantata, or some other kind of religious music, possibly even a music-drama of the Wagnerian type, in which the entire structure is more elaborate and closely knit than in any other style of vocal music.

The principles of the simple song form are the same as those of the larger combinations of words and music, and it is easiest to analyze them within the smaller frame. The distinction between folk-song and art-song has already been made.¹ The former is valuable for its honesty, its directness, and often for its melodic invention, which may be the result of an actual evolution by way of constant repetition with slight variations. But it is a mistake to think of folk-song as the product of organized community effort. It begins always with a single composer (generally unidentified) and merely has the advantage of being passed on by word of mouth and thus gradually achieving a permanently popular version.

Folk-song is inevitably strophic in form, the same tune serving for each stanza, no matter how much the meaning of the words may vary. This means that a successful folk-song must have a very good tune, and should preferably be sung by people who can make that tune express many different things. Folk-song exposes the absurdity of arguing that any melodic progression of tones has a definite meaning all its own. The same tunes have been used with equal success not only for the differ-

¹ See p. 103.

ent stanzas of one song, but for various other texts of different kinds. Some of the finest hymns in the world were originally folk-songs, often with distinctly vulgar words.¹

A tune usually has a fairly definite character of seriousness or gaiety, depending on its major or minor mode, and on the speed of its tempo. But beyond this, the words are of tremendous importance in establishing the final effect of the music. Try the experiment of singing the *Battle Hymn of the Republic* in the dignified and spiritual style that befits the original text by Julia Ward Howe. Then sing *John Brown's Body* to the same tune. Finally sing the popular nonsense verses, *One grasshopper jumped right over the other grasshopper's back*, and compare the results. The tune is always the same, but the effects are entirely different, depending on the words.

Similar comparisons can be made by singing any two or more accepted sets of words to the same tune. A splendid example is the *Irish Tune from County Derry*, also known as the *Londonderry Air*, which is equally effective, although in rather different ways, with the words "Would God I were the tender apple blossom" and "Danny Boy" (as sung by John McCormack). The Irish love song, *Believe me if all those endearing young charms*, becomes a stately anthem as *Fair Harvard*, and the ribald *To Anacreon in Heaven* has more than twenty other sets of words, of which the best known and most dignified are those of *The Star-spangled Banner*.

Art-song is the reverse of folk-song in almost every way. Where folk-song establishes a melody, which may then be fitted with a variety of words, art-song begins with a definite poem, striving to fit it with music that will express every detail of its meaning. Often several composers have been inspired by the same poem, and the results are decidedly interesting. Rudyard Kipling, Goethe and Heinrich Heine are among the poets whose work has lent itself so naturally to music that the same texts were made to serve again and again, sometimes with little to choose between equally successful but quite different settings.

¹ See p. 192.

While an art-song may be strophic, and often is (although this type of setting is generally called "folk-like") the technique of its form almost demands a more thorough and detailed following of the words. The Germans call this style *durchkomponiert*, literally "composed throughout," and while there is no English equivalent for the term, as the opposite of strophic, the word "thorough" may conveniently serve the purpose. The very nature of such composition implies a more elaborate, a more subtle, a more refined creative art, although perhaps with less obvious melodic appeal. Unfortunately, art-song also permits an utterly uninspired composer to make a fairly impressive showing with nothing more than the ability to follow the metre and perhaps the meaning of a poem in a fashion that makes musical sense. Such an artificial setting is so easy to compose, with all the inspiration supplied by the poem, that many a sincere craftsman in music actually deceives himself into imagining a real talent of his own, where none exists.

The great composers of art-song (and there have been many) were never satisfied to set a poem with a merely conventional set of musical phrases corresponding to the accents of the text. They insisted on a basic melody of independent value and form, fitting the mood and emotional content of the poem as well as its metrical outlines, and they built this up with a carefully wrought accompaniment, a subtle combination of keys and harmonies, and a delicate use of modulation that produced the effect of a new and complete work of art.

Some verses, such as the swinging rhythms of Kipling, practically sing themselves, and almost any kind of a tune would do, since the listeners are primarily interested in the words. It may almost be argued that some of the greatest and most familiar poems in literature are not well adapted to art-song, and have never been successfully set to music. On the other hand, a great many minor poems, some of them by distinctly minor poets, have resulted in exquisite songs, if only because the words did not overwhelm the music with their importance.

Composers of the German *Lied*, which remains the model of modern art-song, were well aware of this, and did not hesitate to use text material of seemingly small importance, often by

obscure poets of their personal acquaintance. The word *Lied* really means nothing more than "song," but it has become almost a technical term in music to describe the romantic, typically German style of song-writing, immortalized by Schubert, Schumann, Franz, Brahms, Hugo Wolf and Richard Strauss. A hearing of the outstanding songs of these composers is the best possible introduction to art-song in general, and it will be found that much of the finest song-writing of other countries (excepting of course the folk-songs themselves) is built upon the foundation of the *Lied*.

Franz Schubert is still considered by many authorities the greatest of all song-writers, partly because of his amazing productiveness (he turned out over 600 songs, in addition to a wealth of instrumental music, in his tragically short life of thirty-one years), partly because he was the first composer to give the art-song its proper importance, and partly because of the many and varied manifestations of genius that are constantly evident in his work. It would be foolish to say that all of Schubert's songs were good, for this is decidedly not the case. He was not nearly critical enough of the texts he selected (it was said of him that he could set a bill-of-fare to music), and sometimes perhaps not sufficiently self-critical either. His friends accused him of working too fast, and being too often satisfied with a first draft of any composition, and since he was perhaps the most purely inspirational composer that ever lived, he rather resented this criticism.

Schubert was by no means the first composer to write *Lieder*. Johann Sebastian Bach wrote a charming little love-song, *Bist du bei mir* (If thou art with me), and his son, Karl Philipp Emanuel Bach, was responsible for some dignified settings of Gellert's *Geistliche Oden* (Sacred Odes). Haydn was represented by some lovely songs, of which the best known today are *The Mermaid* and *My Mother bids me bind my hair*. Mozart's dainty music to Goethe's *Das Veilchen* (The Violet) is still deservedly popular.

Beethoven made some interesting experiments in the song form. His *Adelaide* is a classic of the frankly sentimental type, far more elaborate than most of the songs of its day, and with

a characteristic beauty of melody and accompaniment. His setting of Goethe's familiar song of Mignon, *Kennst du das Land?* (Knowst thou the land?) is one of the simplest yet most effective of the many that have graced that poem. But his greatest contribution to song literature was in the creation of the first real cycle of art-song, *An die ferne Geliebte* (To the Distant Loved One). These songs are definitely linked together by piano interludes, and there is a reminder of the opening melody at the close, giving the whole series a unity of music as well as of thought.

Beethoven's sketchbook shows that he planned a setting of the famous *Erlkönig* (Erlking), one of the prodigious achievements of Schubert, later also set to music by Carl Loewe, essentially a composer of ballads. (Loewe's best song was the old English *Edward*, but his *Erlking* has dramatic power, even though it lacks the inspiration of Schubert's.)

Schubert's *Erlking* written when he was only eighteen, and still one of his most popular songs, remains one of the miracles of music and as fitting an example as may be found of its composer's individual genius. The words are by Goethe, always an inspiration to the musicians of his time, and the thrilling story of the father riding through the forest at night, with a sick child in his arms, invites realistic treatment.

Schubert immediately suggests the galloping of the horse in his piano introduction (octaves played in triplets), and the portentous notes of the bass create an atmosphere of horror, with the moaning of the wind through the trees. After the narrator has briefly described the scene, a dramatic dialogue occurs between the father and his terror-stricken child, who thinks he sees the Erlking following them. (The name of this ghostly creature has never been translated, but literally it means the "king of the alders.") Suddenly, the voice of the Erlking himself is heard, in an enticing whisper, promising the child joy and riches if he will come with him.

The cries of the boy become more anguished, and the father tries in vain to quiet him. As the Erlking's voice is heard again, the accompaniment changes to a harp-like serenade. Once more the child's discordant shrieks answer (with the voice and

accompaniment only half a tone apart, a daring but completely effective dissonance) and again the father's soothing tones are of no avail. The final attack of the Erlking changes suddenly from blandishment to the threat of violence, and the climactic outcry of the child (each time a half-tone higher than before) indicates that the threat has been carried out. From there to the end of the song there is a feeling of desperate hurry and impending tragedy. As the horse finally gallops into the courtyard of the inn, the rhythm of the hoof-beats slows down. A single line of recitative, spoken rather than sung, finishes the story with brutal suddenness. The child is dead.

The *Erlking* was published as op. 1 among the works of Schubert, but actually it was preceded by *Gretchen am Spinnrade* (Marguerite at the Spinning-Wheel), the song from Goethe's *Faust*. This is another specimen of incredible precocity in a boy of seventeen, showing an astonishingly mature grasp of the tragic text and an instinctive musicianship which gives the setting that stamp of inevitability that only a few master-works possess. Just as the *Erlking* achieved realism through the galloping accompaniment, so the song of Marguerite indicates the constant whirring of the spinning-wheel. The minor melody follows the words with dramatic fidelity. When the climax arrives with the memory of the lover's kiss, the wheel stops for a moment, then resumes its whirring gradually, almost wearily. Another climax is reached in the melody before the hapless Marguerite finally lets both her voice and the spinning-wheel die out.

It is impossible to give here much more than the mere titles of Schubert's most significant songs. They must be heard for the enjoyment of their spontaneous melodic invention, the consistent rightness of their accompaniments, the logic of their form, and their fidelity to the spirit and letter of the text.

Some of the finest of the Schubert *Lieder* are contained in his three cycles, *Die schöne Müllerin* (The Beautiful Maid of the Mill), *Winterreise* (Winter Journey) and *Schwanengesang* (Swan Song). The first two are real cycles, with a continuous story, while the last is a series of unrelated songs, having in

common only the fact that they represented the final creative work of his short life.

The *Müllerlieder* not only refer to the miller's daughter and her disconsolate lover, but owe their words to Wilhelm Müller, a friend of Schubert. Their story is told in twenty songs, beginning with the arrival of the young apprentice, who follows the brook to the mill, and ending with his suicide in the same brook, which throughout has been his confidant and the recipient of his woes. *Das Wandern* (Wandering) expresses the *Wanderlust* in a sprightly fashion, to an accompaniment that combines the clatter of the mill wheel with the rush of the water, all in time to actual foot-steps. *Wohin?* (Whither?) more definitely imitates the brook, as the young man asks it for directions.

The third song (*Halt!*) calls a halt at the mill, and in the fourth the lover gives thanks to the brook (*Danksagung an den Bach*). The fifth song, *Am Feierabend* (At Eventide), indicates that the maid of the mill has noticed the attentions of the newcomer, and in the sixth "the inquisitive one" (*Der Neugierige*) interviews the brook in a beautiful melody, but with a curious lack of confidence. *Ungeduld* (Impatience) is one of the best songs of the cycle, full of ecstasy, to a galloping accompaniment of excited heartbeats. *Morgengruss* (Morning Greeting) shows a more direct approach, again with a simple but lovely melody. *Des Müllers Blumen* (The Miller's Flowers) is more conventional, and indicates a growing apprehension, which becomes acute in *Thränenregen* (Shower of Tears) also a less individual setting.

Optimism returns in the eleventh song, *Mein!* (Mine!) when the maid seems won at last, musically another exuberant expression of high spirits. But the next is called *Pause*, and the young miller hangs up his lute in a new fit of melancholy. This mood continues through *The Green Ribbon* (*Mit dem grünen Lautenbände*) which fastens the lute to the wall, and which soon turns out to be the color of a rival hunter (*Der Jäger*). *Eifersucht und Stolz* (Jealousy and Pride) indicates the mental struggles of the despondent youth, and the next two songs (*Die liebe Farbe, Die böse Farbe*) carry on the argu-

ment over the virtues and vices of the green color of the woods and fields, a perpetual reminder of the hated rival.

Trockne Blumen (Faded Flowers) is full of despair and the unmistakable intention to die, which is obviously carried out in the succeeding dialogue between the lover and the brook (*Der Müller und der Bach*). The final song is *Des Baches Wiegenlied* (The Brook's Lullaby), in which the suicide has taken place and the gentle motion of the water rocks the lover's body in eternal sleep.

While there are some charming songs among the *Müllerlieder* (several of them in the folk-like strophic form), the cycle as a whole does not reach the artistic level of the later *Winter Journey*. Here again the prevailing tone is thoroughly sentimental, and even more consistently melancholy than was the mood of the lovelorn miller. The words are by the same poet, Wilhelm Müller.

The *Winterreise* cycle consists of twenty-four songs, most of them meeting the highest musical standards. The lover this time begins with a dejected farewell and continues through various stages of depression, ending, however, less drastically than in suicide.

Gute Nacht (Good-night), the opening song, is one of the loveliest of the entire series, strophic in form up to the last stanza, which changes from minor to major in an arresting fashion, only to return to the despondent minor in a closing coda. *Die Wetterfahne* (The Weathervane) is in a restless mood, while *Gefror'ne Thränen* (Frozen Tears) strikes a frankly despairing note. The melancholy mood, continued in *Erstarrung* (Numbness), is relieved temporarily by the utter charm of the famous *Lindenbaum* (The Linden Tree) which has become so popular that many people regard it as an actual folk-song. But the song is not really strophic, and the realistic effects of the accompaniment (suggesting the rustling of the leaves and later the wind-storm) make it definitely an art-song.

There is less of musical interest in the songs that follow *The Linden Tree*, until number 13 is reached, *Die Post* (The Mail), another of those galloping rhythms of which Schubert

is so fond, representing this time the postman's horses, with a suggestion of the horn call as well, to which the lover's beating heart keeps time. It is a song of irresistible swing and motion, with effective contrasts of major and minor.

Melancholy returns to the *Winter Journey* with the next eight songs, reaching a climax in *Der Wegweiser* (The Signpost) and *Das Wirtshaus* (The Tavern). *The Signpost* shows the "road from which no one returns," and *The Tavern* is really a graveyard, which welcomes the wanderer. Both songs are deeply gloomy, but of great melodic beauty. *Muth* (Courage) is a last gesture of cheerfulness, with *Die Nebensonnen* (The Rival Suns), representing the eyes of the beloved, preserving an almost choral dignity. The final song is *Der Leiermann* (The Organ Grinder), with a drone-bass and monotonous minor melody realistically suggesting its dreary picture, and leading to the closing thought that this is after all the proper accompaniment to the songs of the disappointed lover.

Among the fourteen numbers of the *Swan Song* collection, the first, *Liebesbotschaft* (Love's Message), is remarkable for another melody and brook-like accompaniment of the *Müllerlieder* type. The beloved *Serenade* is the fourth in the series, a thoroughly sentimental melody of such enormous appeal that it has resisted every attempt to sing and play it to death. *Aufenthalt* (My Dwelling Place) shows dramatic power and a typical appreciation of Nature, and *Der Atlas* gives a classic representation of the mythological figure supporting the world on his shoulders.

Another folk-like melody appears in *The Fisher-Maiden* (*Das Fischermädchen*), and the brief musical picture of *The Town* (*Die Stadt*) is followed by still another favorite, *Am Meer* (By the Sea), drenched in sentimentality, but again irresistible in its melody, harmony and form. Number 13 is the famous *Doppelgänger* (The Phantom Double), which conveys with a few snatches of recitative over sustained, gloomy chords, a terrific portrayal of one who meets his own ghost, lamenting before the window of a lost love. (Try to imagine Heine's words to a conventional folk-tune and you will at once appreciate the difference between folk and art-song.)

Among other masterpieces of song created by Franz Schubert, mention should be made of the charming *Heidenröslein* (The Wild Rose), which has become practically a folk-song in Germany; the great *Wanderer*, with its unforgettable dramatization of the simple word *Wo?* (Where?); *Death and the Maiden* (*Der Tod und das Mädchen*), with its dramatic dialogue and the calming melody that later served as a theme in a string quartet (see p. 258); *Sei mir gegrüsst* (My Greeting), another melody of the inevitable type; *Frühlingsglaube* (Faith in Spring), of similar charm; *Die Forelle* (The Trout), literally sparkling in its musical suggestion of the flashing water and the fish within its depths;¹ *Die Junge Nonne* (The Young Nun), another powerful piece of dramatic writing, with strong religious feeling; *Ave Maria*, originally a setting of Ellen's Prayer from Scott's *Lady of the Lake*, but today known all over the world as a great instrumental melody, regardless of its vocal significance; *Du bist die Ruh'* (Thou art my Rest), almost as popular for its sustained melodic beauty and ethereal calmness; Mignon's Song, *Nur wer die Sehnsucht kennt* (None but the longing heart), which should be compared with Tschaiowsky's setting of the same words; *Auf dem Wasser zu singen* (To be sung on the water), once more translating Nature into music, and famous through the piano transcription of Liszt; the *Wanderers Nachtlied* (Wanderer's Night Song); the two inimitable songs from Shakespeare, *Hark, hark, the Lark* and *Who is Sylvia?* (of which the former was written on the back of a bill-of-fare in a restaurant, and later also turned into a brilliant piano composition by Liszt); the first of the *Songs of the Harper*, from Goethe's *Wilhelm Meister*; *Die Liebe hat gelogen* (Love has lied); *Nacht und Träume* (Night and Dreams), a slow melody of ineffable beauty; *Die Allmacht* (Omnipotence), one of the stateliest and most sublime expressions of religion in music; *An die Musik* (To Music), which, in a perfect melody, expresses the same reverence for music itself; a tender *Wiegenlied* (Lullaby); a *Litany for All Souls' Day*, again baffling in its inevitability; the Ossian songs; the classic *Ganymede*; the

¹ This was also used as an instrumental theme by Schubert, in his piano quintet.

sprightly *Musensohn* (Son of the Muses), and finally a little gem, too seldom heard, *Nähe des Geliebten* (Nearness of the Beloved), amazing in the modulations of its accompaniment, and unerring in its direct and simple appeal.

All of these songs should be heard if possible, not once but many times. They are the best of all introductions to art-song in general, and eventually they will make you wonder just what you saw in that I-don't-know-why-I-love-you-like-I-do ditty that the crooner made so personal over the radio.

CHAPTER XX

THE *LIED* AFTER SCHUBERT

Art-song received its greatest stimulus from Schubert, but some later composers actually surpassed him in the emotional quality and musical impressiveness of their work, although none ever equaled his versatility, his pure melodic inspiration or the astonishing volume of his creations. Schumann, Franz, Brahms, Hugo Wolf and Richard Strauss have been mentioned as the great developers of the *Lied* tradition, and they belong with Schubert in setting a standard of song-writing for all time. There were other important composers of art-song both in Germany and elsewhere, but these five should be considered first.

Robert Schumann went beyond Schubert in his expression of the romantic and sentimental through music. He was of a less naive nature, a profound philosopher and critic as well as a creative genius. Most of his great songs were written under the influence of Clara Wieck, one of the finest pianists among women, who eventually became his wife.

Schumann received much of his poetic inspiration from Heinrich Heine, whose deeply sensitive but sardonic nature was most congenial to him. On the technical side, his songs show an elaboration of the accompaniment, often a greater individuality of melody, and a more careful workmanship throughout, with no loss in spontaneity.

Like Schubert, he wrote cycles as well as individual songs. One was called *Myrthen* (Myrtles), containing twenty-six songs dedicated to his beloved Clara. Another was entirely devoted to the poetry of Heine (*Liederkreis von Heine*). A third had the title *Frauenliebe und Leben* (Woman's Love and Life) and the final cycle was the famous *Dichterliebe* (A Poet's Love). All of these cycles contain treasures of song-writing which should be heard many times.

From *Myrthen* comes the great *Widmung* (Dedication), whose ecstatic expression of whole-souled sentiment has seldom been equaled in music. The contrast between the unrestrained passion of the first section (repeated at the close) and the slow middle melody (with the reminiscent words, *Du bist die Ruh'*) makes the entire composition a perfect example of song form (A-B-A).

The same cycle included *Der Nussbaum* (generally translated specifically yet guardedly as The Almond Tree), a song of the purest Schubertian melody, yet unmistakably Schumannesque in its treatment. *Die Lotosblume* (The Lotus Flower) is similar in spirit, a quiet Nature study, incredibly lovely in both melody and harmony, with only a slight blemish in the musical division and accenting of the words in the opening sentence (*ängstigt sich*).

Du bist wie eine Blume (Thou art like a flower) is another song from the *Myrthen* cycle that has gained world-wide popularity, again with the clear stamp of Schumann's personality upon every note. (The Schumann setting of these words should be compared with those of Liszt and Rubinstein later.) *Stille Thränen* (Silent Tears) is in the same style, but a more elaborate song. *Alte Laute* (Bygone Tones) again shows remarkable melodic invention in a small compass, this time with a countermelody in the accompaniment. (The same music was used by Schumann for another set of words, *Wer machte dich so krank?*)

A simple melodic pattern, used with rare taste, makes a lilting, folk-like song of *An den Sonnenschein* (To the Sunshine), and the contrasting *Mondnacht* (Moon Night) offers another of those ineffable slow melodies that only genius can create. *Frühlingsnacht* (Spring Night) set a standard of emotional expression that was clearly a model for Strauss many years later, as also the light and fast-moving *Aufträge* (Messages).

Dein Angesicht (Thy Countenance) is another lovely slow melody, with a religious significance, and there is much charm in the *Volkliedchen* (Little Folk-song) starting *Wenn ich früh in den Garten geh'* (When I go into the garden early),

as well as the familiar *Marienwürmchen* (Ladybug), from *A Song Album for the Young*.

The best known dramatic song of Schumann is probably *The Two Grenadiers* (*Die beiden Grenadiere*), with its echo of the *Marseillaise* near the close. It has stood the test of time and overwork admirably.

Frauenliebe und Leben (Woman's Life and Love) has been called an astonishing interpretation of the feminine point of view, but it would never do for the modern female. The poems (by Adelbert von Chamisso) are almost abject in their adoration of the human male, and Schumann's translation of this complete surrender into musical terms is almost embarrassing to admirers of independent womanhood. Yet if the sacrificial mood can be accepted, the combination of text and music cannot fail to make a deep and lasting impression on every hearer.

The cycle begins with the beautiful melody of *Seit ich ihn gesehen* (Since I have seen him), which appears again at the close, instrumentally. *Er, der Herrlichste von Allen* (He, the noblest of them all) has the same enraptured ecstasy that one finds in the *Widmung*. It is a sustained rhapsody of almost unparalleled effect. *Ich kann's nicht fassen, nicht glauben* (I cannot grasp it, cannot believe it) has the same mood, although it is more restrained in its expression. *Du Ring an meinem Finger* (Thou ring upon my finger) is still more quiet, but deeply moving in its melody and the close fidelity of the music to the words.

The cycle progresses through marriage and motherhood to the tragedy of the husband's death, which is expressed in the dramatic song, *Nun hast du mir den ersten Schmerz gethan* (Now hast thou given me my first anguish). Over dreary minor chords, the voice carries what is practically a recitative (similar to the effect achieved by Schubert in his *Doppelgänger*) often on a monotone, all resulting in a perfect expression of grief. The transition to the opening melody in the piano is one of the unforgettable touches of musical genius.

Dichterliebe (The Poet's Love) is a longer cycle, although some of the individual songs are very short. Its text is by

Schumann's favorite poet, Heine. The opening song is the popular *Im wunderschönen Monat Mai* (In the lovely month of May), a delicate and tender song of Nature, similar to the equally popular *Nussbaum*, with the effect of both voice and piano trailing off into space, without any real ending. The modulation at the close forces the singer to go right on into the second song, *Aus meinen Thränen sprüessen* (Where'er my tears are falling), again with the effect of an "unfinished symphony," although this time the piano echoes and completes each cadence.

Die Rose, die Lilie, die Taube, die Sonne (The rose, the lily, the dove, the sun) dashes away at top speed, to give the cycle its most cheerful tone, and this tiny song is one of the best tests in music of a singer's command of phrasing. The ecstatic spirit is again typically Schumannesque. *Wenn ich in deine Augen seh'* (When I look into your eyes) goes back to slow time and the tenderly sentimental spirit, with the accompaniment echoing the voice in snatches of countermelody, a splendid example of Schumann's musicianship as applied in even the simplest song.

Of the remaining numbers in the *Dichterliebe* cycle, the most important are *Ich grolle nicht* (I'll not complain), which has become so hackneyed as to hide something of its real dramatic power; *Ich hab' im Traum geweinet* (In dreams my tears were falling), something of a parallel to the final song of *Frauenliebe und Leben*, but with the novel effect of letting the voice remain unaccompanied, except for brief interludes, up to the last page of the music; and *Die alten, bösen Lieder* (The old, bad songs), which is marked by a rugged strength of words and music (as the poet buries his love and his sorrows in the world's biggest coffin), and by a long and beautifully modulated postlude for the piano.

Johannes Brahms was the logical successor to Schumann in the world of song, and he carried still further forward the principles of individual melody, rich and musicianly accompaniment, beauty of style and technical finish, and fidelity to the mood and form of the text. Schumann himself helped him considerably in his career, and Clara Schumann, after her

husband's death, added constantly to the reputation of Brahms by playing his works in public.

Brahms, however, had within him something of the classic spirit of Bach and Beethoven, which Schumann did not possess, and in this rare combination of the romantic and the classic he was perhaps superior to all the musicians that had preceded him. In his wonderfully musical *Lieder*, not always fully appreciated at a first hearing, this fact becomes most apparent.

Even in his very early song, *Liebestreu* (Faithful Love), written at the age of twenty-one, Brahms shows his power to produce his effects with limited materials, using in this case a basic pattern of only three tones. The sudden change from minor to major in this song has been described as "a triumphant flash of sunrise." Such folk-like songs as his *Sandmännchen* (Little Sandman), written for the Schumann children, and the immortal *Wiegenlied* (Lullaby) show a simplicity and purity of musical inspiration equaled only by Schubert at his best.

Emotion and sentiment of the highest order are found in the *Minnelied* (Love Song), the two *Nightingale* songs, *Von ewiger Liebe* (Eternal Love) and *Die Mainacht*, and it would be difficult to find any songs in the whole literature of the *Lied* to surpass these masterpieces of lyric expression. *Feldeinsamkeit* (In Summer Fields) shows greatness in its repose and in its unerring reflection of one of the subtlest moods of Nature.

Meine Liebe ist grün (My love is green) has the ecstasy of a Schumann, but a finer conception of the possibilities of an accompaniment. For calm serenity, *Wie Melodien* (Like Melodies) and *Meine Lieder* (My Songs) may be recommended. *O wüsst' ich doch den Weg zurück* (Ah, if I but knew the way) again has the emotional quality and an unutterable feeling for home ties. *Wie bist du, meine Königin* (My Queen) is tenderly sentimental, with a beauty of melody that permits one to forgive a bad accent at the end of the first phrase. *Verrath* (Treachery) is one of the most elaborate of the Brahms songs, in ballad style, with dialogue, dramatically carried out to its tragic ending.

By contrast there is the delightful humor of *Vergebliches Ständchen* (The Vain Serenade) and the charm of the *Serenade* itself, a realistic echo of all the sentimentality of German student life. For a beautiful, straightforward melody, without a trace of artificiality, listen to *Erinnerung* (Remembrance), a song that is not nearly so well known as it should be. Simplicity, in a lighter vein, marks *An ein Veilchen* (To a Violet), and the Schumannesque command of sustained melodic line, plus a highly developed accompaniment, appears again in *O kühler Wald* (O thou cool forest), as well as in the familiar *Sapphic Ode*, with its baffling harmonies and piano syncopations.

The lighter touch of Brahms is revealed once more in *Auf dem Schiffe* (On Shipboard), suggesting the flight of a bird in the accompaniment, and also in the popular song of the blacksmith's sweetheart (*Der Schmied*), in which the clang of the anvil creates a rhythm of pure joyousness. The quietly tender *Therese* belongs to the same high class in its flawless command of pure sentiment.

Wild life and passion are to be found in the *Gypsy Songs*, of which the seventh, *Kommt dir manchmal in den Sinn* (Do you often call to mind?) possesses a great potential popularity, especially in its irresistible refrain. Another passionately emotional song is *Immer leiser wird mein Schlummer* (Ever softer grows my slumber), with characteristically Brahmsian touches in both melody and accompaniment. Any of these songs will serve as an introduction to Brahms, and all of them are worth hearing over and over again. The old accusation of academic pedantry, so often made against Brahms, falls to pieces in the light of his great *Lieder*. Quite aside from his symphonic and chamber music, he would deserve a high place among the masters for his contributions to art-song alone.

Robert Franz stands, as it were, between Schumann and Brahms, a composer of the diligent, meticulous type, who made a close study of the *Lied*, but chose to express himself mostly in those simple forms that often result from "the infinite capacity for taking pains." It is as a melodist that he is chiefly remembered today, and most of his songs are so direct in their appeal that almost anyone can sing them with considerable pleasure.

He was careful to choose only such lyrics as were admirably adapted to musical interpretation, and his greatest success was with short, comparatively obscure poems.

In a number of cases Franz set to music the same texts used by Schumann, and the comparison between the two is always interesting. *Die Lotosblume* (known as The Water Lily) and *Im wunderschönen Monat Mai* (In the lovely month of May) are good examples for a comparison of styles. Franz produced over 300 songs, among which special mention is demanded by the charming *Widmung* (Dedication), *Es hat die Rose sich beklagt* (The rose complained), *Er ist gekommen* (He has come), *Aufbruch* (Departure), *Willkommen, mein Wald* (Welcome, my forest), *Wiedersehen* (Reunion), *Nebel* (Mist), *Auf dem Meere* (On the Ocean), *Liebliche Maid* (Lovely Maid), *Nachtlied* (Night Song), *Frühling und Liebe* (Spring and Love), *Der junge Tag erwacht* (The youthful day awakes), *Das ist ein Brausen und Heulen* (The Tempest is howling) *Aus meinen Grossen Schmerzen* (Out of my Soul's great Sorrows), *Mädchen mit dem roten Mündchen* (Maiden with the Mouth so Red) and *Für Musik* (To Music).

Mendelssohn wrote some delightful songs, but generally without the depth of feeling shown by the other romantic composers of the *Lied*, and with less attention to the importance of the accompaniment. His *Auf Flügeln des Gesanges* (On Wings of Song) has been popularized by radio and in various instrumental transcriptions, exhibiting a beautiful melody of the simple, unaffected type, over a smoothly flowing but conventional accompaniment.

Hugo Wolf went further than any of his predecessors in the determination to make the *Lied* a really important art-form, and his songs too often give the impression of a studied, rather labored style as a result. His melodic inspirations in general do not compare with those of Schubert, Schumann, Franz or Brahms, but occasionally he showed flashes of genius that compel his recognition in that same select company.

The songs of Hugo Wolf are mostly very difficult, for the singer, the accompanist and the listener. But they are worth careful study, for they show how far an extraordinary intelli-

gence can go within the restricted limits of the *Lied*. The melodies are seldom obvious in their appeal, the harmonies almost never, and the subject matter is often abstruse and psychologically complex. Yet once a real understanding is established, a Hugo Wolf song will show wearing qualities that are most gratifying.

The easiest introduction to this composer is by way of his *Verborgenheit* (Secrecy), whose "profound pathos" is expressed in a clear and beautiful melody, unhampered by too elaborate an accompaniment, although some of the modulations are highly original. The *Gesang Weylas* (Weyla's Song) is dignified and impressive in its broadly sustained tones, over a slow, harp-like accompaniment, rising to an overpowering climax on the word *Könige* (kings). *Das verlassene Mägdelein* (The Forsaken Maiden) presents an exquisite series of harmonies, blending perfectly, but never obviously, with the voice.

These three songs will quickly create an enthusiasm for Hugo Wolf. An early example of his art, *Zur Ruh'* (To Rest) is full of depths worth exploring, but its beauties require an interpreter of the highest type to do them justice.

Two collections, the Spanish and Italian Song-books, contain some of Wolf's finest work. (He was severely self-critical, and at one time remained inactive for several years because he believed that inspiration had left him.) Among other individual songs worth mentioning are the humorous *In dem Schatten meiner Locken* (In the shadow of my locks) and *Storchenbotschaft* (Stork's Message), the playful *Elfenlied* (Song of the Elf), *Der Tambour* (The Drummer), *Der Soldat* (The Soldier), the graceful *Er ist's* ('Tis he), the religiously fervent *Gebet* (Prayer) and *Fussreise* (Travel on Foot), the pathetic *Heimweh* (Home-sickness), the simple *Auch kleine Dinge* (E'en little things), *Lieber Alles* (Rather Everything), *Der Musikant* (The Musician), *Der Jäger* (The Huntsman), *Der Scholar* (The Scholar), *Seemann's Abschied* (Sailor's Farewell), *In der Frühe* (Early Morning) with its theme of only five notes, *Denk' es, O Seele* (Think, O Soul) with a single rhythmic pattern variously used, and *Auf einer Wanderung* (On a Journey), a richly harmonized and bitterly pathetic song.

Richard Strauss is still too close to our practical experience to be given the recognition that a dead man secures automatically, but it is already obvious that quite aside from his orchestral tone poems and his operas he will be remembered permanently as a great song-writer. Certainly his melodic inspiration has reached its highest level in some of his *Lieder*.

Strauss has carried on the tradition of Hugo Wolf and Brahms, with the addition of a truly Wagnerian independence of structure and harmony. He is particularly fond of the bold, sweeping type of song, with arpeggiated accompaniment (covering the whole keyboard with broken chords) and great emotional climaxes. Such songs are the *Heimliche Aufforderung* (Secret Tryst), *Cäcilie* (Cecily) and *Wie sollten wir geheim sie halten?* (How should we keep our love a secret?), all overwhelming in their effect, and popular with concert singers for the close of any group of *Lieder*. *Allerseelen* (All Souls' Day), an early song of Strauss, has a similar quality, but is quieter in mood and more definite in its melodic line, as is the familiar *Zueignung* (Devotion), with its fine climax just before and on the final *habe Dank* (thanks to thee).

Lightness and grace are in the popular *Ständchen* (Serenade) again with a cruelly difficult accompaniment of the sort that Strauss did not hesitate to write, and there is a disarming simplicity in *Du meines Herzens Krönelein* (Thou, my heart's little crown) and *Ich trage meine Minne* (I bear my love), both of the inevitable type of melodic beauty. *Traum durch die Dämmerung* (Dream in the Twilight) is another melody of utter loveliness, atmospherically sustained by a perfect accompaniment, and its steadily growing popularity is shared by the ineffable *Morgen* (Tomorrow, not Morning, as so many writers translate it), a song whose real melody is in the piano part, given completely before the voice even begins, and then repeated under a free recitative of countermelody by the singer, with a final shortened version as postlude, altogether one of the most original creations of art-song. Mention should be made also of *Die Nacht* (The Night), a hauntingly beautiful interpretation of a highly imaginative poem, *Breit über mein Haupt dein schwarzes Haar* (Spread thy black hair above my

head), *Nachtgang* (Night Errand), *Das Schloss am Meer* (The Castle by the Sea), *Ach, Lieb! ich muss nun scheiden* (Ah, love, I must away), *Heimkehr* (The Journey Home), and *Das Geheimnis* (The Secret).

Other German composers who have produced excellent specimens of the *Lied* are Gustav Mahler (as elaborate as any in technique, but not always inspired), Max Reger (whose *Mariae Wiegenlied* has attained real popularity), Peter Cornelius (famous chiefly for his *Ein Ton*, or *Monotone*, a song which gives only one repeated note to the voice, with both melody and harmony in the accompaniment), Georg Henschel (whose *Morning Hymn* is now a favorite with choruses as well as solo voices) and Alexander von Fielitz, best known for his *Eliland* cycle. Richard Wagner wrote several fine songs, including a setting of *The Two Grenadiers* which makes even more use of the *Marseillaise* than did Schumann, *Schmerzen* (Sorrows), *Im Treibhaus* (In the Greenhouse), and the lovely *Träume* (Dreams), which contains the material of the love music that later appeared in the opera *Tristan und Isolde*. Liszt, Rubinstein, Tschaiikowsky and other composers who wrote *Lieder* to German words will be considered in connection with their own countries.

CHAPTER XXI

MORE ART-SONG

By this time it should not be difficult to detect the finer qualities of art-song and to analyze in some detail almost any example of the *Lied*. The form has been well developed in many countries outside of Germany, often with some national individualities of style.

Franz Liszt was a Hungarian by birth, but wrote his *Lieder* mostly to German words, and in the manner of his song-writing contemporaries. It is interesting to compare his setting of *Du bist wie eine Blume* with those of Schumann and Rubinstein, and he has to his credit plenty of other good songs, including an elaborate *Lorelei* (to which most people would prefer the simple melody of Silcher), *Die drei Zigeuner* (The three Gypsies), *Mignon's Song*, *The Fisher Boy*, and several with texts in French. The Bohemian Dvorak is popular in America through his *Songs my Mother Taught Me*, which is only one of several good ones.

Anton Rubinstein, a Russian, really belongs also to the German school, and his *Lieder* show no particularly national characteristics. *Der Asra* (The Asra) remains a popular piece of dramatic declamation, partly because it is easy to sing it effectively. *Es blinkt der Tau* (The dew is sparkling) and *Gelb rollt mir zu Füßen* (Rolling golden at my feet) and the *Persian Songs* are less obvious.

Tschaikowsky is another Russian whose song-writing closely follows the German tradition. His *Nur wer die Sehnsucht kennt* (None but the longing heart) has already been mentioned (p. 168) in comparison with Schubert's setting of the same words (from Goethe's *Wilhelm Meister*). Tschaikowsky's is frankly sentimental, perhaps too much so, yet highly effective for the average interpreter because of its very obviousness.

The Pilgrim and *When on the Piazzetta* are both deservedly popular, but one of his finest songs (though little known) is *Er liebte mich so sehr* (He loved me so much), a despairing lament that makes its message absolutely convincing. Another beautiful but comparatively unknown piece of Tschaiakowsky's vocal music is the Romeo and Juliet duet, whose melody appears in his orchestral Fantasy Overture of the same name.

For truly Russian characteristics, however, one must turn to Moussorgsky and his followers of the national group. Chaliapin and other singers have made *The Flea* a familiar bit of sardonic drama (the words are originally those of Mephisto in *Faust*, describing the plight of a court whose king made a pet of the household insect), and there are other songs by Moussorgsky of a similar effectiveness, such as *The Ram*, *The Seminar* and the lively *Hopak*. Moussorgsky is the natural leader of the Russian school, brutally sincere and direct in his expression, steeped in the atmosphere of folk-music, often uncouth in his details of expression and almost painfully bold in his harmonies and rhythms, but as original and convincing as any songwriter in history. His limited output includes a dramatic set of *Songs and Dances of Death*, as well as a splendid cycle, *Without Sunlight*.

Rimsky-Korsakoff, pupil and musical administrator of Moussorgsky, with a strong feeling for the oriental atmosphere in all his work, has attained immense popularity with his familiar *Song of India* (really part of the opera *Sadko*) and has made other important contributions to art-song. Borodin, Balakirew and Cesar Cui all have good songs to their credit, and the modern Rachmaninoff has shown a special gift in that direction. His charming *Lilacs*, *Floods of Spring* and *In Silent Night* are all found frequently on concert programs. Gretchaninoff's children's songs, *Snowflakes*, and *The Steppe*, a bleakly realistic musical description, well deserve their popularity. In recent years Stravinsky has produced some startling songs in a rather extreme idiom of the modern dissonant type. But the real treasures of Russian song are still to be found in the folk-music of that country.

Scandinavia also enjoys a heritage of folk-song, and can claim some unusually fine creators of art-song who have been fittingly influenced by this background. The Norwegian Edvard Grieg belongs at the top of this group, and is generally considered among the leading song-writers of the world. Much of his work was distinctly in the German style (due to his musical education at the Leipsic Conservatory) but eventually he asserted his nationality quite clearly, and it is not difficult to recognize his characteristic idiom. His most obvious songs are still the most popular, such as the familiar *Ich liebe dich* (I love you), and *Solveig's Song* from *Peer Gynt*, but there is no denying the appeal of these melodies. A deeper dramatic significance is found in the *Swan* (also increasingly popular) and *A Dream*, and the lover of fine songs inevitably discovers in time such gems as *Im Kahne* (In a Boat), *Lauf der Welt* (The Way of the World), *Es schrie ein Vogel* (A Bird Cried out), *The First Primrose*, *The Old Mother*, *Fair Vision*, *The First Thing*, *My Goal*, *False Friendship*, *Another Spring*, and the *Minstrel's Song*.

Other significant song-writers of Scandinavian origin are Nils Gade, Kjerulf, Svendsen, Sjogren, Jensen and Sinding, while Finland has to its credit some fine songs by its leading composer, Jan Sibelius, as well as Jaernefeldt and Selim Palmgren. The Polish Chopin, best known for his piano compositions, wrote seventeen songs, of which the *Mazurka*, *The Maiden's Wish*, is the most popular.

Italy is of course the natural home of song, and since the beginnings of civilized music there have always been Italian singers and song-writers. (An explanation of the remarkable vocal ability of the Italians has been made on the ground that because of their warm climate they find it easier to keep their mouths open than do their northern neighbors.)

Some of the finest early art-song came out of Italy, and most of the Italian operas are primarily songs with instrumental interludes and passages of recitative. The Italian style of singing, known as *bel canto*, smooth and lyric rather than dramatic, and generally making the text secondary to the melody, lends itself to long-sustained phrases, with "legato"

tones (literally "tied together"), and demands a beauty of quality as well as a high technical skill. (There are no "talking singers" in Italy except the patter-artists of low comedy.)

Solo singing, as such, really began with a group in Florence, which included the father of the astronomer Galileo, and some of the most important developments in music were due to the work of Claudio Monteverde, beginning about the close of the sixteenth century. He was the first to introduce dissonances into harmony, for dramatic effect, and there is a fine example of this in his *Lament of Ariadne* (*Lasciatemi morir*, Let me die).

Such names as Caccini, Carissimi, Alessandro Scarlatti, Rossi and Caldara are prominent in early Italian art-song (closely associated with opera) and even modern concert programs are often adorned by their songs. There are few melodies in music lovelier than the *Amarilli* of Caccini, Pergolesi's *Se tu m'ami* (If you love me) or the *Caro mio ben* (Thou, all my bliss) of Giordani. There is a sturdy vigor in Carissimi's *Vittoria* (Victory) and Scarlatti's description of sunrise on the Ganges (*Gia il sole dal Gange*). A lively, playful style appears in Durante's *Danza, danza* (Dance), Lotti's *Pur dicesti* (Mouth so charming) and Paisiello's *Chi vuol la zingarella?* (Who wants the gypsy?). There is honest beauty also in such songs as the Scarlatti *O cessate di piagarmi* (Oh, cease to torture me) and *Sento nel core* (I feel in my heart), De Luca's *Non posso disperar* (I cannot despair), Falconieri's *Vezzose e care* (Charming eyes so wary) and Legrenzi's *Che fiero costume* (How void of compassion).

The Italian composers concentrated so much on opera and had so little of the necessary lyric poetry in their own country that art-song did not develop among them as elsewhere, in spite of the national love of singing. But Rossini and other composers wrote some excellent songs, while Italian words were effectively set to music by Gluck, Mozart and Beethoven. In modern times, Wolf-Ferrari, with his *Rispetti* and other songs, Sgambati, Zandonai and Mascagni have contributed significantly to the literature of art-song, and the popular melodies of F. Paolo Tosti (such as the hackneyed *Good-bye*, *Mattinata*, etc.) seem likely to maintain their wide appeal. There is real

charm also in the so-called folk-songs of the Neapolitan type, actually written by individual composers, often in prize competitions (*Santa Lucia*, *Funiculi Funicula*, *O Sole Mio*, *Spagnola*, *Maria Mari*, etc.)

France, with a splendid background of folk-music also, succeeded in bringing the art-song to a high level of delicate refinement, almost too precious in attention to detail, yet decidedly individual in style, with extreme freedom of harmony and the closest possible fidelity to the text. The French art-song is largely impressionistic, a natural result of the poetry of Paul Verlaine and others, and the leader in this modernistic movement was Claude Debussy, one of the unquestionably great song-writers of the world, as well as a significant composer of orchestral and piano music, and of the unique music-drama, *Pelleas and Melisande*.

Debussy wrote his songs with a subtlety of expression that no other composer has equaled, and his style is completely removed from the straightforward melodiousness of the German *Lied*. Shimmering harmonies, of a pleasantly dissonant type, with new effects of color in both the voice and the piano accompaniment, are characteristic of the Debussy songs. There is seldom a definite rhythmic or melodic pattern; everything is vague, ethereal, disembodied, hauntingly elusive.

It is not always easy to enjoy a Debussy song at a first hearing, but there is a growing fascination in listening to this music, and for most people his compositions are a splendid introduction to modernism. To ears long accustomed to the most extravagant distortions of musical conventions, Debussy no longer sounds heretical or revolutionary. His technique has been accepted as the basis of all modern music, and his ideas now seem entirely logical. (This does not mean, however, that we can count upon repeating the same experience *ad infinitum*, no matter how far we are led away from the traditional formulas.)

Beau Soir (Lovely Evening) is a good song to hear as an introduction to Debussy, and the sparkling lightness of his *Mandoline*, to words by Verlaine, must capture every listener. His *Romance*, *Fantoches*, *Les Cloches*, *Harmonies du Soir* and

La Chevelure are all worth some effort of attention, and there are thrilling rewards for those who will follow him through his *Ariettes Oubliées* (containing the atmospheric *C'est l'extase langoureuse* and the two *Aquarelles*) and the *Chansons de Bilitis*, with words by Pierre Louys.

Quite different from Debussy in style, but held in the highest regard by his fellow countrymen and popular the world over is Gabriel Fauré, often wrongly credited in America with the setting of *The Palms*. He is primarily a melodist, and his most familiar songs are only slightly affected by modern harmonic tendencies. There is a fine, sustained beauty in *Après un Rêve* (After a Dream), and *Les Berceaux* (The Cradles), while simpler in its melody, is equally effective and far easier to sing. A more elaborate song is *Les Roses d'Ispahan* (The Roses of Ispahan) and there are others in the Fauré list well worth hearing.

Cesar Franck, the classicist among modern French composers, wrote some impressive art-songs, of which the best known are *La Procession* and *Le Mariage des Roses*. Chausson's *Papillons* (Butterflies) is a popular concert song because of its combination of delicacy and brilliance, and Duparc has an honored place in French song-literature through his *Chanson Triste*, *L'Invitation au Voyage* (after the painting by Watteau) and other compositions.

Reynaldo Hahn is among the most popular of the French song-writers, through the familiar *L'Heure Exquise* (also established by radio) and other songs, and the *Psyché* of Paladilhe is an effective example of the combination of two melodies, one in the accompaniment and one for the voice. Among the older French composers, Gounod maintains his standing as a song-writer, chiefly through his *Ave Maria* (written over the accompaniment of a Bach prelude for the piano) and the rather cloying *Sing, Smile, Slumber*, with Bizet contributing such excellent numbers as his *Agnus Dei*, and Delibes some lighter material, like *Les Filles de Cadix*, popular with coloratura sopranos. Massenet's *Élégie* and *Ouvre tes yeux bleus* (Open your blue eyes) have been sadly overworked, but stand up well under the strain, as do the *Chère Nuit* of Bachelet, Godard's *Chanson de Florian*, Leroux's *Le Nil* and Lalo's *L'Esclave*.

Spain and other European countries do not figure prominently in art-song, although they possess a wealth of folk-music, but crossing the channel into England one finds plenty of material of both kinds. The folk-music of England, Scotland and Ireland is as fine and as varied as any in the world, and the madrigal period (sixteenth century) placed English song for a time at the head of all contemporary composition.¹

Early English music contains such fine tunes as the *Carman's Whistle*, *The Bailiff's Daughter of Islington*, *Green Sleeves*, *The Friar of Orders Grey*, the *Willow Song*, *Drink to me only with thine eyes*, the *British Grenadiers*, *The Hunt is up*, *Lord Rendall*, *Barbara Allen* and *Lilliburlero*, besides a host of other ballads, and the songs of Shakespeare were set to beautiful music both in his own time and later. Henry Purcell reached perhaps the highest level of English art-song toward the close of the seventeenth century. He established a definite style, which unfortunately was discarded by later English composers, who preferred to imitate Handel. But Purcell still figures prominently on concert programs with such songs as *Full Fathom Five*, *Come unto these yellow sands*, *I attempt from love's sickness to fly*, *I'll sail upon the Dog Star*, *From Rosy Bowers* and *Dido's Lament*.

The famous *Beggar's Opera* contains some interesting examples of English song-writing, and music-lovers still honor the names of Thomas Arne (composer of *Rule, Britannia* and other patriotic melodies), Dibdin, Sir Henry Bishop (best known for his *Home, Sweet Home* tune and that war-horse of trilling Amazons, *Lo, here the gentle lark*) and Sir Arthur Sullivan (by no means limited to the popular operas that he produced with Gilbert, or even to *The Lost Chord*).

Modern English song-writers have developed no distinctive style, but added some excellent material to the literature of the concert stage, besides arranging and preserving the best of their folk-music. Sir Edward Elgar, Goring Thomas, Hubert Parry, Charles Villiers Stanford, Sterndale Bennett and Frederick Cowen are all respected names in art-song. Vaughan

¹ See p. 342.

Williams and Granville Bantock show a fine feeling for folk idioms, and a deserved popularity has been won by John Ireland's *Sea Fever* (to Masfield's words), Cyril Scott's *Lullaby* and other modern songs, with some rather advanced specimens from the pens of Arnold Bax, Gustav Holst, Frederick Delius and Eugene Goossens.

America is also contributing its full share to art-song today, although again there is no evidence of any particular distinction of style, and popular taste continues to respond chiefly to the ephemeral fox-trots, waltzes and ballads, voraciously swallowed and too often nauseatingly disgorged by radio. There is historical interest in the surviving songs of Francis Hopkinson, a signer of the Declaration of Independence and friend of Washington, and the permanence of the Foster songs is well established, along with other folk-like material such as *Carry me back to old Virginny*, Henry Work's *Kingdom Coming* (a great tune), Malloy's *Love's Old Sweet Song*, etc.

John K. Paine first gave real scholarship to American art-song and was worthily followed by his pupil, Arthur Foote, and those outstanding New Englanders, Horatio Parker and G. W. Chadwick. Ethelbert Nevin has attained a popularity close to that of Foster himself with such appealing melodies as *The Rosary* and *Mighty lak a Rose*, and Reginald De Koven is remembered for his straightforward songs as well as his light operas. (That favorite wedding decoration, *Oh, Promise Me*, was an interpolation in one of the De Koven operettas, based on an Italian song, *Musica Proibita*.)

Edward Macdowell, still considered America's leading composer of serious music, although primarily Celtic in his characteristics, holds a high place among the world's masters of art-song. *Thy Beaming Eyes* and *The Sea* are perhaps his two most popular songs, but there are many others worth hearing, such as the Nature studies, *From an old Garden*, *The Robin sings in the apple tree*, *The Wind Croons in the Cedars*, *Is it the Shrewd October Wind?* and his songs to poems by William Dean Howells. In many cases Macdowell wrote both the words and the music of his songs, as in *Constancy*, *Sunrise*, *Fragrant Love*, *Fair Spring-time*, and *To the Goldenrod*.

In recent years American song-writers have been increasingly prolific, and it has become a difficult matter to separate the obviously popular and perhaps transient material from that which may prove to have a permanent value. Mrs. H. H. A. Beach is recognized for her thoroughly musical setting of Browning's *Ah, love but a day*, and the effective recital climax, *The year's at the spring*. Charles Martin Loeffler (with *To Helen* and other songs), John Alden Carpenter (with his lovely music to the Tagore poems) and the late Charles T. Griffes belong to the same high class, and there is much to be said for the songs of Edgar Stillman Kelley, Margaret Ruthven Lang, Mary Turner Salter, A. Walter Kramer, Howard Brockway, Marion Bauer and others. Deems Taylor has immortalized the old English *May-day Carol* in his beautiful arrangement, and adds a stirring ballad of his own, *Cap'n Stratton's Fancy*. Walter Damrosch did justice to Kipling's *Danny Deeever*, and Oley Speaks performed the same service for *The Road to Mandalay*, winning equal popularity with the smoothly melodious *Sylvia* and other songs. Charles Wakefield Cadman, a fine musician, is almost resentful of the popular success of his *At Dawning* and *The Land of the Sky-blue Water*, as compared with his more serious work, but there is no evidence of similar irritation on the part of James H. Rogers, Carrie Jacobs Bond, Jessie Gaynor, Gena Branscombe, Thurlow Lieurance, Geoffrey O'Hara, Haydn Wood, or any other of the dozens of Americans who are turning out honest melodies, unburdened by too great subtlety or an overabundance of technique, but still far ahead of the average popular song.

These chapters on art-song have necessarily covered much ground by a mere listing of titles, and many worth-while songs could not be given even that small attention. But the chief object of this book is to provide the listener with some standards of musical beauty, and these can be established only through the actual process of listening. If even a few of the great songs of the world are heard as often as possible, it will be a simple matter to apply similar tests of beauty to others. Ask yourself these questions: Are the words worth setting to music? Does the music express their meaning?

Does it interfere with their natural accents? Does it have a melodic beauty of its own, regardless of the words? Is it carried out in a logical and satisfying form? Does the accompaniment enhance and enrich the melody, or is it a mere background or even a disturbing element? The art-song that passes these tests is likely to be a good one.

CHAPTER XXII

SACRED SONG

The art-music of the modern world (as opposed to folk-music) began in the church, and its ecclesiastical significance has been maintained to the present day. While minstrels, troubadours and jongleurs roamed over Europe, instinctively creating songs which often showed vitality and qualities of permanence, the monks in the monasteries were working out a laborious science of music, and it is upon their efforts that most of the later technique of music is based.

Although the early church encouraged music, and almost literally created its theory and the rules of notation, composition, harmony and counterpoint, it was very jealous of what it considered its property, and frowned upon all the "natural" music of the secular type. To the religionists of the Middle Ages music was intended for the glorification of sacred subjects and nothing else. Whatever music was made outside of the church was inherently evil. (This intolerant attitude has been characteristic of some musical scholars in every period of the art's development, and the most inspired composers have generally been the ones who were quickest to recognize the merits of folk-music and popular song.)

The ecclesiastical modes were founded upon the Greek scales of the same name, but were actually perversions of their classic models. They limited the range and variety of melody, ignored the possibilities of rhythm and harmony, and saddled music with rules and formulas from which it is just beginning to recover. Nevertheless, there were fine things even in the early church music, leading to the later glories of oratorio, the cantata, chorales and hymns, and it should be remembered that one of the greatest musicians

of all time, Johann Sebastian Bach, spent much of his creative life as an organist and church choirmaster.

St. Ambrose is credited with establishing the four "authentic" modes of ecclesiastical music, and St. Gregory added four more, known as "plagal" modes. It is not necessary to go into the details of the church modes, but an idea of how they sounded can be gained by simply playing eight white keys on the piano from left to right, starting at any point. The only combination that will sound "right" to the average ear is the one starting on C, resulting in our diatonic scale, without the need of any sharps or flats (accidentals). Even considered as minor scales, the modes reproduced on the white keys will not sound satisfactory to most hearers, with the possible exception of the one starting on A, which represents the relative minor of C, the "perfect" key. (Even here most listeners may expect at least a G-sharp, and possibly an F-sharp as well.)

Actually, the scales of C major and A minor were not included among the original church modes, but were added in the sixteenth century, and named Ionian and Aeolian respectively. The Dorian mode can be found by starting on the D just above Middle C, and working up to the D above (on the white keys only). Similarly the Phrygian starts on E, the Lydian on F, and the Mixo-Lydian on G.

While Gregorian chant contained much of beauty and interest, its traditions are today of little more than historical significance. Melodies are still written occasionally in the ecclesiastical modes, but the rules and regulations surrounding them have become completely archaic. There may be a lesson in this for those who scoff at ultramodern tendencies in music, for it is quite possible that the current ideas of tonality, harmony and form will in time be as thoroughly outmoded as the modes themselves. It is impossible to believe, however, that the treasures of music collected through the eighteenth, nineteenth and twentieth centuries, on the basis of the diatonic and chromatic scales, will ever be discarded, no matter how far music may advance in the purely scientific command of

new harmonies, rhythms, melodic progressions and tonal coloring.

Sacred music is almost necessarily choral to a great extent, /for solo singing, up to quite recent times, had no place in church except for conventional responses, while instrumental music was almost entirely limited to that of the organ. The effect of religion on song, therefore, has been to create hymns, chants and chorales, in which a whole congregation could join, to develop anthems, cantatas and elaborate pieces of polyphonic vocal music for performance by trained choirs, and finally to combine solos and choral singing, with orchestral accompaniment, in the impressive art-form known as oratorio. (The name is derived from the fact that this type of music was originally sung in an actual oratory.)

The oldest Latin hymns were in the style of "plain-song," following the ancient modes, but without definite rhythm, and within a limited range of melody. They were sung by a single voice or by a choir in unison, amounting to little more than a chant or recitative.

One of the revolutionary ideas of the Reformation was that the congregation should take a more active part in church singing, and this was the basis of hymnology as we know it today. Martin Luther insisted on using good tunes for congregational singing, and in characteristically practical fashion adapted the best German folk-tunes to sacred words in the vernacular (instead of the traditional Latin of the priests).

It is interesting and sometimes amusing to compare the words of the Lutheran chorales (later arranged by Bach) with those of the folk-music which supplied the melodies. For instance, *Innsbruck, ich muss dich lassen* (Innsbruck, I must leave you) became *O Welt, ich muss dich lassen* (O world, I must leave thee). *Mein G'müth ist mir verwirrt* (My spirit is distracted), a love song originally, developed into one of the noblest of the Lenten hymns, *O Haupt voll Blut und Wunden* (O Sacred Head now wounded). Another love-ditty of the lighter sort, *Ich hör' ein Fräulein klagen* (I heard a young lady complain) was neatly turned into *Hilf Gott, wem soll ich klagen?* (God help me, to whom shall

I complain?) Perhaps the two most striking examples of this adaptation of folk-song to ecclesiastical needs were the chorales *O lieber Gott, das dein Gebot* (O dear God, this Thy Command) and *Auf meinen lieben Gott* of which the first was originally *O lieber Hans, versorg' dein' Gans* (O dear Hans, take care of your goose) and the second *Venus, du und dein Kind* (Venus, you and your child).

When Luther failed to find a folk-tune to suit his purpose, he composed one himself, playing it on the flute, according to tradition, while a musical friend put down the notes. The best and most popular example of the Reformer's creative work is of course *Ein' feste Burg ist unser Gott* (A mighty fortress is our God), which has been sung by all the Protestant congregations of the world. (It is only fair to add that Luther's claim to the composition has been disputed, perhaps chiefly because it is such an excellent piece of music.)

In France the Psalms were early put into metrical verse for congregational singing, also using the popular tunes of the day, and a psalter of this type was published by Calvin in Geneva in 1542. (Luther's first hymn-book had appeared in 1524.) England took naturally to hymn-singing, as a result of the vogue of the madrigal in the sixteenth century, and collections were soon published in four-part harmony, the most important of which, Ravenscroft's Psalter, came out in 1621.

Wesley and his followers had a significant influence on the development of sacred song, and in America the early attempts at music were all of a religious character. The name of William Billings, often called "America's first composer," is worth remembering. He published *The American Psalm Singer* in 1770. Among later composers of sacred music (outside of oratorio), Thomas Hastings and Lowell Mason (still recognized as one of our finest musicians) were prominent. The liturgical music of Russia has a strongly racial quality, and some wonderfully impressive settings of sacred words have been made by the old and new composers of that country.

Before sacred music finally found the elaborate form of oratorio, which has become its most popular and dramatic expression, it experimented with a great variety of technical

devices that permitted increasing freedom, without interfering too much with ecclesiastical routine. Among the most successful of these experiments were the motet, the Mass and the cantata.

The motet was originally a sacred song, based upon some Biblical text, to be performed during High Mass, in the manner of an offertory. Its melodies were either secular or a combination of chants, and often secular words also crept in. As the motet developed in polyphonic harmony, it became customary to let each voice sing a different set of words, which must have been confusing to the listeners but fun for the singers. In due time the motets in all European countries were sung in the vernacular instead of church Latin, and thus became an important feature of the whole madrigal movement. (The modern successor to the motet is the anthem, as sung in most Protestant churches.)

Like so much other sacred music, the motet reached its highest point of art in the work of Palestrina. He wrote over 300 pieces of this type, for various combinations of voices numbering from four to twelve. The Flemish Orlando di Lasso, one of the greatest composers of part-song and perhaps the most prolific musician of all time, is credited with over 1,000 motets, in addition to other examples of sacred and secular music reaching a total of nearly 2,500 separate works. His *Penitential Psalms* constitute a masterpiece worthy of Palestrina himself.

In England the motet form was successfully used by practically all the composers of the madrigal period, using both sacred and secular texts. Italian composers after Palestrina, such as Alessandro Scarlatti, Durante and Pergolesi, developed a new style of motet, often with instrumental accompaniment, and after the revolutionary treatment of harmony by Monteverde, much of the traditional formula was abandoned. The great Bach, however, wrote beautiful motets, in the purest style, and there were some fine examples also, though less known, in the work of Handel.

The Mass, next to oratorio the most elaborate form of sacred music, reached its highest point in the creative genius

of Bach. Originally a mere succession of plain-song melodies, without rhythm or harmony, intoned by a single priest or by a choir in unison, as a regular part of the church service, the Mass became through the development of polyphony a most important vehicle for choral music, which today has a definite place in the concert hall as well as in the church.

There are six principal parts in the traditional Mass, a Kyrie, a Gloria, a Credo, a Sanctus, a Benedictus and an Agnus Dei, all of which were and still are important features in the Roman service, as well as in many Protestant churches. Originally a single plain-song (*canto fermo*) served as a basis for all of these movements and gave its name to the entire Mass, and sometimes this basic tune was of secular character. (A number of Masses were written on the tune of an old French love-song, *L'Homme armé*, including one by Palestrina.)

The Kyrie ("Lord, have mercy upon us") gave an opportunity for elaborate counterpoint on a comparatively limited text. The Gloria ("Glory to God in the highest") usually had less of the contrapuntal architecture and more of melodic breadth, due to the greater amount of text available. It was generally in two parts, the second beginning at *qui tollis*. The Credo (Creed) was also in at least two parts, the second starting at *et incarnatus est* or *crucifixus* and sometimes a third at *et in Spiritum Sanctum*. The Sanctus was similar in design to the Kyrie, although often more elaborate, with the Hosanna almost always treated as a separate part. The Benedictus was generally sung by a small group of solo voices, followed by a choral Hosanna. Finally the Agnus Dei (generally in two parts) permitted the greatest exhibition of musical skill on the part of the composer, ending often in a fugue (see p. 144) and demanding more choral parts than any other section of the Mass.

The name of Palestrina again looms mightily among great composers of the Mass. The abuses in church music had become so great (chiefly along the lines of secular interference and triviality of theme and treatment) that a commission of eight Cardinals appointed by Pope Pius IV almost

forbade the further use of polyphonic music for ecclesiastical purposes, but agreed to wait until it could be proved that such music could be written in a dignified and fitting style, with beauty as well as technical skill. Palestrina, then choir-master in the church of Santa Maria Maggiore, was challenged to produce a Mass that fulfilled these requirements. His answer consisted of not one but three Masses, one of which, the famous *Missa Papae Marcelli* (named for the Pope Marcellus, who had died ten years earlier) was accepted as the perfect model for that kind of music, and has continued to be so regarded ever since. It was entirely original in its melodic material, written for six vocal parts, and its apparent simplicity consistently hides an amazing command of all the technique of polyphonic composition. The style is solemn and devotional, but full of life and imagination. Palestrina wrote many more Masses, of the highest quality, but none that quite equaled his masterpiece.

After the Golden Age of the Mass, in which Orlando di Lasso and other composers also played a prominent part, there was a period of decadence, similar to that which affected the motet, with the rebellion against harmonic formulas partly to blame. Musicians became more and more interested in the instrumental accompaniment to singing and in instrumental music as such. But one gigantic masterpiece was yet to be produced, combining the dignity and solemnity of the old school with an individual invention and technical skill far in advance of anything that had gone before. This climax in the whole history of sacred music was Johann Sebastian Bach's *Mass in B minor*.

It would not be fair to compare the Bach Mass with any earlier examples of the form, for it could hardly have been intended for actual performance as part of a church service. Its extent and elaborateness of design clearly fit it for the concert hall, or at least for special presentation such as it has received so often and so satisfactorily in the Bach festivals at Bethlehem, Pennsylvania. If any comparisons are to be made, they should be with the oratorio form itself, to which the *B minor Mass* virtually belongs.

There are important solo parts in this Mass (soprano, contralto, tenor and bass) as well as choral passages of far greater extent than the practical church form would warrant. The mastery of contrapuntal writing, the beauty and grace of the solos and duets, the dignity and grandeur of the choruses, and the richness of instrumental coloring (achieved with the simplest of materials) combine to place this great work among the most sublime of all expressions of musical genius. If any passages were to be picked out for special comment, they would include the opening of the Credo, an astonishingly modern harmonic treatment of a typical *canto fermo*, with a complex orchestral accompaniment, the convincing expression of grief in the *Crucifixus* of the same section, the exquisite polyphony of the *Qui tollis*, after the Gloria, and the seraphic chanting of the Sanctus, "in affirmation of the deathlessness of beauty and the holiness of those immortals who are pure in heart."¹

After Bach, the Mass tended more and more toward dramatic expression and the devices of secular music, maintaining its close relation to oratorio and becoming practically a sacred cantata. Haydn's Masses are similar to his oratorios (to be discussed in the next chapter), and those of Mozart show the same grace and beauty that one finds in his operas. (The so-called *Coronation Mass* contains the actual music of *Così fan tutte*.) Cherubini composed three great Masses, one of which was written for the coronation of Charles X, all quite individual and strongly dramatic, and these qualities are even more evident in the *Missa solemnis* of Beethoven, as when he introduces a martial passage for drums and trumpets for a realistic contrast to the phrase *dona nobis pacem* (Give us peace). There are passages in this Mass that bear comparison with Bach himself, although some of the writing is unnecessarily difficult for the singers. Particularly notable is the beauty of the Benedictus, with a highly original use of a solo violin, over a subdued chorus and accompaniment.

Weber, Schubert, Rossini, Gounod and many other composers wrote Masses, some of which exhibit both beauty and

¹ From Lawrence Gilman's review of a New York performance.

distinction, and with a remarkable consistency in adhering to the letter, if not the spirit, of the original ecclesiastical form, at least so far as the text is concerned.

The church cantata, in its finest form, was almost the exclusive property of Bach, whose work as organist and choir-master compelled him to create one such composition for every Sunday and holiday of the ecclesiastical year. He wrote nearly 300 such cantatas, of which about 200 are available in twenty volumes published by the Bach Gesellschaft. While they represented merely his routine activity, written very much as a minister would write his weekly sermon, and always interrupting work on some composition in the larger forms, they contain a tremendous amount of truly lofty musical invention and show an astonishing versatility as well.

The Bach cantatas vary in length from about twenty minutes to a full hour and are written regularly in several movements, for chorus and solo voices, with accompaniment of the organ and often additional instruments. The Lutheran chorales figure prominently in these cantatas, one of which is written entirely on the music and words of *Ein' feste Burg*, with the final chorus sung unaccompanied.

Chorales are also an important part of the Passion Music of Bach. He is known to have composed five such works, although only three of them are in existence, named for the Apostles Matthew, Luke and John. Of these the *Passion according to St. Matthew* is by far the greatest, and it stands close to the sublimity of the *B minor Mass* in its conception and musical expression. It is in this work that the chorale, *O Haupt voll Blut und Wunden* (O Sacred Head now wounded) receives its most memorable choral treatment.

Handel, Haydn and other composers wrote excellent Passion Music, and the cantata itself had a long and varied life in every country of the world. In its earliest form it was merely a recitative by a single singer, accompanied by one instrument. Various experiments developed it into an important type of sacred music, showing all the diversities of style characteristic of the motet and the Mass.

While no other composer approached the greatness of Bach in the field of the cantata, much interesting work was done in this line by the early Italians, particularly Carissimi and Alessandro Scarlatti, and with the definite leaning toward dramatic realism which gradually affected all church music, the later cantatas were practically small oratorios, and should be considered logically in that category.

CHAPTER XXIII

CANTATA AND ORATORIO

It was only natural that sacred music should struggle more and more against the restrictions of the ecclesiastical formula, as well as the limited text material of the Mass, the Passion, the Psalms and the hymns. The early Miracle Plays and Moralities whetted the appetite of the public for more and more realistic presentations of the Biblical stories, and the music that went with these plays unquestionably had its influence on both oratorio and opera.

In the course of the past four centuries a great deal of music has been composed that did not properly belong in the church at all, although it dealt primarily with religious subjects, and those examples of it that have survived are heard today almost entirely in the concert hall. It is fair to class such music as oratorio in its larger forms, and to apply the rather loose name of cantata to the more modest combinations of solos and vocal and instrumental ensembles, each dealing with a definite theme, of a religious or semi-religious character.

The church cantatas of Bach might themselves be called small oratorios, and his three Passions as well as the *Mass in B minor* are today rightly included among the great oratorios of musical literature. There is also a *Christmas Oratorio* by Bach, really a combination of several cantatas, but of independent significance. Aside from Bach, the most important composer in the field of oratorio is the Anglicized German, Georg Friedrich Handel.

The cantatas of Handel are mostly on secular subjects, and do not compare in significance with his great sacred works. There is a charming *Acis and Galatea*, taking its material from mythology, a setting of Milton's familiar poems *L'Allegro* and *Il Penseroso* (to which a profane librettist added *Il Moderato*,

with sage advice on the propriety of steering a middle course), and a dramatically effective *Alexander's Feast*, to Dryden's words, containing some of Handel's finest choral music.

Handel's early oratorios, such as *Esther*, *Deborah* and *Athaliah*, are little more than cantatas, with an emphasis on the solo parts and only faint indications of the choral magnificence that he was later to achieve. It was in this remarkable development of the chorus, added to an almost unique beauty of melodic line, that Handel made his greatest contributions to oratorio.

Saul and Israel in Egypt were the first works to display this larger style, the former containing the famous *Dead March*, which is still played at public funerals, while the latter, with its twenty-eight double choruses, represents perhaps the most massive piece of choral writing in all music. The climax of Handel's creations in the oratorio form appeared in the *Messiah*, now a regular part of the observance of Christmas in most countries of the world.

There is no need of discussing this great work in detail, for it can be heard frequently and lends itself to complete or partial performance by almost any good amateur chorus. The *Messiah* is in three parts, the first using for its text the prophēcies of the coming of Christ and the story of the Nativity, the second dealing with the life, suffering and death of the Saviour, and the third expressing religious faith in the manner of a Credo.

The first part contains a beautiful opening recitative by the tenor soloist, *Comfort ye, my people*, and an ornate aria, *Every valley shall be exalted*. The bass recitative, *Thus saith the Lord*, and the aria, *But who may abide?* likewise make heavy demands upon the flexibility of the solo voice. Similar flexibility is demanded from the chorus in the fugal passage, *And He shall purify*, which is followed by a beautiful contralto aria, *O thou that tellest good tidings to Zion*, also chorally developed.

One of the finest choruses of the *Messiah*, *For unto us a Child is born*, precedes a lovely *Pastoral Symphony*, played by the orchestra, one of the most perfect musical expressions of the spirit of Christmas Eve. The contralto solo, *He shall feed*

His flock, is one of the great melodies of all time, although much of it, as so often with Handel, consists of quite simple scale progressions. There is deathless beauty also in the soprano aria, *Come unto Him, all ye that labor*, and the first part closes with another fugal chorus, *His yoke is easy*.

The opening chorus of the second part, *Behold the Lamb of God*, reaches a true nobility of utterance, and is followed by still another expressive aria for the contralto soloist, *He was despised*. There are several more dramatically effective choruses in this part, reaching their climax in the familiar *Hallelujah*, to whose majesty every audience still rises spontaneously, a tradition established by King George II of England.

The third part is short, but includes the marvelously beautiful soprano solo, *I know that my Redeemer lives*, and two great choruses, *Worthy the Lamb* and the final *Amen*, built up into a tremendous fugue. While oratorio no longer enjoys the vogue in America that it once did, there is little likelihood that such music as this of the *Messiah* will ever be forgotten. In England, which claims Handel as its own, the popular masterpiece has become almost a religion in itself.

Several other oratorios by Handel are worthy of attention. *Judas Maccabaeus*, in three parts, with splendid choral writing and effective solos, contains the familiar melody *See the conquering hero comes* (originally written for another oratorio, *Joshua*). *Samson*, also in three parts, still competes with *Judas Maccabaeus* and the *Messiah* in popularity, and is so dramatic in its music that it might well be played as an opera.¹ Samson's lament, *Total eclipse*, is one of the truly touching songs of the world, with a particular significance in the fact that Handel himself suffered blindness in his later years. There is a fine funeral march in the last part, to which Handel afterward added the *Dead March* from *Saul*. Handel's final oratorio was *Jephthah*, during whose composition his eyesight failed him. Haydn heard a performance of the *Messiah* in Westminster Abbey on his first visit to England, in 1791, and was so impressed by it that he determined to try his hand at the same

¹ See the operatic version of the same story by Saint-Saëns, which, conversely, has often been presented as oratorio, p. 220.

style of music. The result was the *Creation*, now generally considered Haydn's greatest work. Its text is based upon Milton's *Paradise Lost*, as well as parts of the book of Genesis, first translated into German and then back again into English (not always happily).

Like its great model, the *Creation* is in three parts (the conventional oratorio form), but with emphasis on the solo voices rather than the chorus. The overture contains a dramatic idea, rather naively carried out, first attempting to depict chaos and then gradually establishing harmony through the voices of various instruments. The first vocal solo is a recitative by the archangel Raphael (bass) to the words "In the beginning." A fine effect is achieved when the chorus bursts into the words "And there was light." The first part also contains the beautiful soprano solo, *With verdure clad*, and the magnificent final chorus, *The Heavens are telling*.

The second part of the *Creation* describes the beginnings of animal life on earth, affording the composer a wonderful opportunity to write descriptive music, touched with a definite sense of humor. There is no mistaking the musical representation of various birds, the roaring lions (double bassoons), "flexible tigers" (rapid passages in the strings), the neighing of the horse or the buzzing of the insects. Man's creation is celebrated in the fine tenor aria, *In native worth*, and there is a superb final chorus in the form of a fugue, *Achieved is the glorious work*. The third part includes a dialogue between Adam and Eve, and ends in another great fugal chorus, *Jehovah's praise forever shall endure*.

Haydn wrote one more significant oratorio, *The Seasons*, based upon Thomson's poem of the same name. It is not so elaborate or impressive a work as the *Creation*, but full of individual beauties. Of particular interest, once more, is the descriptive music dealing with Nature in its gentler and also its stormy aspects, a foretaste of what Beethoven later accomplished even more realistically in his *Pastoral Symphony*.

Only one actual oratorio is credited to Beethoven himself, generally known as *The Mount of Olives* (*Christus am Ölberge*). It suffers from a poor libretto, and is musically in the style of

Haydn and Mozart. Ludwig Spohr, a minor composer, but popular in his own day, wrote three oratorios, of which *The Last Judgment* is still performed.

But the one musician who can really be compared with Handel in the field of oratorio is Mendelssohn. His first work of this type, *St. Paul*, was clearly superior to Haydn's *Creation*, particularly in his fine command of choral writing. Mendelssohn's *Elijah*, written ten years after *St. Paul*, marks a second climax in the history of oratorio, and has proved itself a work of as great importance as the *Messiah* itself.

Certainly the *Elijah* goes as far as it seems humanly possible in the direction of dramatic realism, without actually resorting to costumes, scenery and stage action. (It has, incidentally, been given in that way, with considerable success.) While the life of Christ might be called as dramatic a story as could well be imagined, the career of the prophet Elijah admittedly contains qualities and incidents of everyday human interest that make it easier for the average listener to visualize.

Mendelssohn himself was largely responsible for the libretto of the *Elijah*, and at the very outset he introduced a highly original device in having his hero sing a short recitative (bass) before the overture. This recitative is a prophecy of the drought, which is then musically described in the orchestral overture itself, leading right into the opening chorus, *Help, Lord*, voicing the anguish and terror of a famine-stricken people.

After another chorus, *Lord, bow Thine ear to our prayer*, the beautiful tenor aria, *If with all your hearts*, is heard. The story develops through the calling of Elijah to the waters of Cherith and the raising of the widow's son from the dead. Then comes the most dramatic scene of the whole oratorio, the challenge to the priests of Baal and the trial by fire. The chorus of the priests, *Baal, we cry to thee*, interrupted by Elijah's taunts, "Call him louder," the dignified prayer of the prophet, *Lord, God of Abraham*, the simple chorale, *Cast thy burden on the Lord*, with the exciting chorus, *The fire descends from Heaven*, and Elijah's brilliant and difficult aria, *Is not His word like a fire?*—all this represents a gradual ascent

toward the climax of the whole work, when the rain finally descends (realistically suggested in the orchestra) and the chorus breaks into a paean of thanksgiving, *Thanks be to God*.

The second part opens with the fine soprano solo, *Hear ye, Israel*, followed by a majestic chorus, *Be not afraid*. Elijah, condemned by King Ahab and the wicked Jezebel, is forced to flee into the wilderness, and there utters the plaintive *It is enough*, whose beautiful melody is also played by a solo cello in the orchestra. As Elijah sleeps, the angels sing to him in that loveliest of all trios for women's voices, *Lift thine eyes*. (It was originally written as a duet, but changed after Mendelssohn realized its harmonic possibilities.) Elijah utters further complaints, and an angel (contralto) sings the aria, impressive in its calmness, *Oh, rest in the Lord*. Another powerful chorus, *He shall endure to the end*, brings this part of the oratorio to a close.

The final scene represents the ascent of the prophet to Heaven in the fiery chariot. There is much choral preparation for this last climax, with more realistic effects by the orchestra, suggesting both storm and fire. After the dramatic end of the prophet's life on earth, a tenor aria and a quartet, *Oh, come, every one that thirsteth*, lead to the great closing fugue on the words "Lord, our Creator."

Beyond the *Messiah*, the *Elijah* and the *Creation*, few oratorios require extended comment. Liszt's *Legend of Saint Elizabeth*, once produced as an opera by the Metropolitan Company in New York, has charm and the brilliant technique always associated with its composer. His *Christus* is deeply religious, with effective use of old church themes, closing with an overwhelming choral and orchestral arrangement of the Latin hymn, *Stabat Mater*.

In England, the land of greatest devotion to oratorio, excellent works in this form were written by such composers as Sterndale Bennett, Charles Villiers Stanford, Arthur Sullivan (*The Prodigal Son* and *The Light of the World*) and Edward Elgar (*The Dream of Gerontius*, *The Apostles*, etc.). France produced *The Childhood of Christ*, by Hector Berlioz

(an enlargement of an earlier cantata, *The Flight into Egypt*), Gounod's *Redemption*, which retains its popularity, in spite of a rather obvious sentimentality, several fine and scholarly works by Cesar Franck, of which *The Beatitudes* is generally considered his masterpiece, a *Christmas Oratorio* and *The Deluge*, by Saint-Saëns, *The Seven Last Words of Christ*, by Dubois, popular chiefly because it is easy to perform, several minor works of Massenet, Debussy's *Prodigal Son* (*L'Enfant prodigue*), which first brought him fame and won the Prix de Rome, and his later *Martyrdom of Saint Sebastian*, a far more elaborate composition, the charming *Children's Crusade* of Pierné, and some of the less familiar creations of Reynaldo Hahn, Florent Schmitt and Vincent d'Indy.

Italy's contribution to this type of music, aside from the early cantatas, includes a popular but cheaply operatic *Stabat Mater* by Rossini (not to be compared with the later version of Dvorak), the fine *Manzoni Requiem* of Verdi, too seldom heard, and the modern *Vita Nuova* (New Life) by Wolf-Ferrari, which commands increasing respect with each performance. Horatio Parker, with his *Hora Novissima*, and G. W. Chadwick, with *Judith* and *Noel*, worthily represent America in this field.

A number of other works might be mentioned, chiefly of the secular type and of the dimensions of the cantata rather than the oratorio. Beethoven's music to the *Ruins of Athens* belongs in this class, as does the *Damnation of Faust* by Berlioz, Schumann's *Paradise and the Peri*, and some of the work of Weber and Schubert. Wagner wrote a cantata, *The Love Feast of the Apostles* (*Das Liebesmahl der Apostel*), and Liszt added several more to his own versatile catalogue. The Brahms *Song of Triumph* and *Song of Destiny* belong among the great choral works of music, as does his *German Requiem*, written on the death of his mother. The last, unfinished work of Mozart was a *Requiem*, and there are fine examples by Berlioz and Cherubini.

Dvorak is remembered not only for his *Stabat Mater* and *Requiem*, but for a realistic piece of musical horror, *The Spectre's Bride* and an impressive *Saint Ludmila*. Sullivan's

Golden Legend, Cowen's *Rose Maiden*, Coleridge-Taylor's *Hiawatha*, and the cantatas of Elgar have added to England's reputation for good choral writing. Modern German music includes interesting choral works by Richard Strauss and Georg Schumann, and Arnold Schönberg at one time created something of a sensation with his *Gurrelieder* and *Pierrot Lunaire*. Other composers in the cantata style are the English Bantock, Parry and Holbrooke, the American Hadley and Converse, the Russian Moussorgsky and Ippolitoff-Ivanoff, and the Norwegian Grieg.

It is a mistake to attach too much importance to such music merely because it demands large forces for its performance, or because it deals with sacred subjects. The choral Finale of Beethoven's *Ninth Symphony*, which annually draws huge crowds to the New York City College Stadium, chiefly because of the impressive combination of soloists, chorus and orchestra, is actually the weakest part of that great work, ungrateful for the singers and far less effective than the preceding instrumental portions.

There have been amazing expressions of genius in the choral forms created by the church, but these stand out sharply from the mass of ecclesiastical music in general and the opportunities for hearing them are by no means rare, through records or public performances, although it must be admitted that the interest in choral singing has steadily declined in the United States. The chief reason for this is the unwillingness of the average amateur to take the necessary time for rehearsals. A local choral society used to be considered one of the necessary labels of civilization, but in too many communities that tradition has given way to automobiles, bridge and the movies. Choral singing is likely to be more fun for the participants than the listeners, and the way to get the most out of the world's great choral music is to take an actual part in it.

CHAPTER XXIV

OPERA

It was inevitable that music should sooner or later try to combine its own natural elements with the popular trappings of not only words but action, costumes and scenery, in that heterogeneous form of art known as opera. While it is becoming more and more apparent that America is not an opera-minded country, the form has flourished to some extent by reason of its very magnificence, appealing to the inherent megalomania of the average listener, and profiting also by its obvious social possibilities.

Opera represents the extreme of program music, giving the listener as well as the composer every possible aid, even to the translation of the libretto where necessary. Whether all this artificial support actually aids in creating significant works of art is still an open question. If it is assumed that the most obvious art is not necessarily the greatest, then opera will have a hard time claiming any position of honor, as compared with absolute music in general. It may well be argued that there is more significance in the ability to create a mood or transfer an emotion through pure instrumental music than when words, costumes, scenery and action make the intention perfectly evident. Even within the field of vocal music, there may be more art in a song which has to tell its story without the help of even dramatic gestures than in an elaborate succession of arias and recitatives, acted out in every detail.

Opera is eternally confronted with the problem of how far the music may legitimately be sacrificed to dramatic realism and vice versa. If rhythm, melody, tone color and form are practically ignored in the insistence on projecting a piece of stage realism, the musical results cannot be considered particularly happy. On the other hand, if an opera sacrifices all claim to a

convincing stage presentation by its insistence on purely musical values, nothing has really been accomplished that could not have been equally well done by the music alone.

The greatest handicap to opera in America has been the insistently practical attitude of the listener. He is continually aware of the fact that the characters are actually singing when they are supposedly talking, and this immediately creates a feeling of artificiality that is hard to overcome. If the lines are in an everyday English (corresponding to the average text in a foreign language), the whole thing is likely to sound prosaic and silly, while the use of a "poetic" English, substituting "locks" for "hair," "raiment" for "clothes," etc., may give the impression of being even more artificial and unnatural.

The Latin temperament seems able to adapt itself far more easily to such absurdities than the Anglo-Saxon, and this is one reason why opera has always been, and always will be, more popular in Italy and France than in any of the Germanic countries. The matter-of-fact Anglo-Saxon finds it difficult to adjust his practical viewpoint to the incongruities that he is asked to accept, and even when an opera contains admittedly great music, the descent from the sublime to the ridiculous is all too constant a menace.

The question of the language of opera cannot be discussed here beyond the suggestion that it is idle to claim that a translation can have exactly the same effect as the original, particularly when the one is a Latin and the other a Germanic language. It has never been proved that a familiar language made the words of opera intelligible in any case, for this depends largely on the quality and volume of the orchestral accompaniment. Furthermore it may be argued that most operatic librettos are better off if they are not too clearly understood. Their stories and lines are often either downright revolting or too absurd to be taken seriously, according to accepted literary standards.

In answer to the continued cry for "opera in English," it may be pointed out that there is plenty of such material constantly available, but mostly in the lighter forms (with the works of Gilbert and Sullivan as shining examples) to which

the English language seems best adapted. This is particularly true of operas or operettas dealing with modern scenes and characters. The composers of "grand opera" were generally careful to take their material from either the dim and distant past or from legend and mythology, so that the unreality of the whole thing would be accepted as a matter of course. (Wagner did this most successfully, and his music-dramas should not be included in any discussion of opera as such.)

It is a curious fact that the founders of opera, a little group of serious reformers in Renaissance Italy, thought that they were restoring the Greek drama, when actually they were creating a new combination of words and music. While it is probable that the ancient Greeks chanted their lines and sang their choruses, the effect must have been something quite different from that of the early Italian opera, aside from all distinctions of the musical structure itself. Strangely enough, also, the insistent demands for realism uttered by practically all the composers of opera from the very outset have in most cases resulted only in the most flagrant of artificialities. But this was the nature of the thing itself, and only an occasional genius has been able to overcome the fundamental handicap of the whole operatic form.

The first real opera (resulting from the efforts of the group that also produced the secular cantata) was the *Euridice* of Jacopo Peri, performed in Florence in the year 1600. It is a work of more than merely historical interest, for it shows an abundant command of melody in its purest forms, and one of its beautiful arias, the *Invocation of Orpheus*, is still sung with great effect.

Claudio Monteverde took a step forward dramatically in his *Arianna* (containing the famous Lament, with its revolutionary dissonance),¹ and must be considered one of the most important of the early composers of opera, as well as an outstanding figure in music as a whole. But these primitive specimens were naturally little more than an alternation of recitative and arias (recitative being the musical equivalent for

¹ See p. 183.

spoken words, following the accents of the text, but with little of melodic line or rhythmic measure).

Alessandro Scarlatti, another great figure in music, improved opera, as he did everything else that he touched, particularly in the development of the musical and dramatic possibilities of recitative and its accompaniment. In France the first important operatic compositions were those of Giovanni Battista Lully (Lulli), an Italian by birth, but imported early in life to the French court. They were followed by the equally significant operas of Rameau. In England the great Purcell wrote the first works that could be properly called operas. The German-English Handel wrote a tremendous number of operas, all of which have been completely forgotten, except for some individual numbers such as the famous *Largo*, originally an aria in *Xerxes*.

It was not until 1762 that any serious attempt was made to correct the faults of the old recitative-aria style of operatic writing. The reformer was Christoph Willibald von Gluck, whose name remains an honored one among the pioneers of music. Gluck's operas sound almost as artificial as their predecessors to modern ears, but in their day they were completely revolutionary, and they unquestionably made possible the later technique of Weber, Wagner and Richard Strauss.

Gluck knew quite well what he wanted, even though he was not always able to accomplish it musically. He rebelled against the artificiality of the formal technique of Italian opera, which had concentrated more and more on the display of vocal powers at the expense of realism, and he insisted on at least attempting to suggest some fidelity to actual life on the stage. His *Orfeo* was the first successful demonstration of his theories, and it still lives in the operatic repertoire, a noble work, in the classic style, full of rich melody, yet extraordinarily dramatic in spots, especially considering the period of its composition. (The story of Orpheus and Eurydice was immensely popular with early operatic composers, obviously because of the musical qualities of its hero, which made it natural for him to sing his way through the plot, and because of its combination of mythological background and human

interest.) *Che faro senza Euridice?* (What shall I do without Eurydice?) is the finest individual number in Gluck's *Orfeo*, and still deservedly popular.

Other important operas by Gluck were *Alceste*, *Iphigenia in Aulis*, and *Iphigenia in Tauris*. The first of the two *Iphigenia* operas, both of which were produced in Paris, made use of an overture, which was really the first of its kind as we know it today. (The overtures of opera are so often more important than the operas themselves that they deserve special treatment in a chapter of their own.)¹ Gluck himself described the overture as intended "to prepare the audience for the action of the piece, and serve as a kind of argument to it." Naturally it was entirely instrumental.

That great musical genius, Mozart, did more for opera than any composer before him. His greatest operatic works were all in the Italian style, and to Italian texts, but with a new conception of dramatic expression, without any sacrifice of melodic values, and with an extraordinary development of the orchestra in its relation to the singers. Mozart's *Marriage of Figaro* and *Don Giovanni* are recognized as masterpieces of the highest order, and they are closely followed in rank by his *Così fan tutte* (Thus do all Women), *Die Entführung aus dem Serail* (The Abduction from the Seraglio) and *The Magic Flute*. The last two were written to German texts, and that of *The Magic Flute* has been criticized because of its unintelligible allusions to Freemasonry. But they all contain beautiful melodies and impressively dramatic moments. To appreciate the operatic style of Mozart it is necessary only to listen to one of the following numbers (or to any of the overtures): *Voi che sapete* (Ye who know), from the *Marriage of Figaro*, *Deh vieni alla finestra*, *La ci darem la mano* and *Batti, Batti*, from *Don Giovanni*, and the Invocation, *Isis und Osiris*, *In diesen heil'gen Hallen*, and the coloratura aria of the Queen of the Night from *The Magic Flute*.

Beethoven's only opera, *Fidelio*, is remarkable chiefly for its four overtures (see p. 236) and for the fact that it contains spoken lines, making it technically *opéra comique* (which has

¹ See p. 234.

nothing to do with comedy, although *Fidelio* ends happily). Much of its music is impressive, but dramatically it means little. The soprano aria, *Abscheulicher* (Thou frightful one) is often heard as a concert number, and there is an effective chorus of prisoners, blinded by the sunlight, which had to be repeated at early performances of the work. But the heroic music has to make up for too many dramatic deficiencies, and *Fidelio* lives today chiefly in the overture known as *Leonore No. 3*.

The Romantic period of opera begins with Carl Maria von Weber, the real forerunner of Wagner and the music-drama. His operas dealt largely with the supernatural, and he was well aware of the advantage of using unfamiliar characters and settings. Weber's operas, *Der Freischütz* (The Freeshooter), *Oberon* and *Euryanthe*, are still played, and their overtures are among the most popular of orchestral pieces. Dramatically they are not of great importance, except in so far as they foreshadow Wagner in their attempts at a continuously moving melodic line, with uninterrupted accompaniment, in place of the stilted set numbers formerly in vogue. A good idea of Weber's style will be gained from any of the following passages: *Hier dicht am Quell*, Lysiart's aria and duet with Eglantine, Adolar's air and duet with Euryanthe, the Finale of the second act, and the duet and chorus, *Trotze nicht*, all from *Euryanthe*; *Ocean, thou mighty Monster*, from *Oberon*; and Agatha's *Prayer*, from *Der Freischütz*.

The names of Spontini, Cherubini, Cimarosa, Grétry and Méhul were important in their day, but their works are now practically forgotten, although all of them exerted a real influence on the development of opera. Rossini, however, still lives on the operatic stage through his great comedy, *The Barber of Seville*, and such serious works as *William Tell* and *Semiramide*. His style was brilliant, and he loved vocal display, but there was no great depth to his melodies, and he was at his best in the sparkling superficialities of the coloratura manner. *The Barber of Seville* is technically *opera buffa* (literally full of buffoonery), and it is interesting to compare Rossini's treatment of the popular story of the barber Figaro with that of

Mozart, who handled it rather more seriously, although with plenty of humor. There is much charming music in the Barber, and the *Largo al factotum* (Make way for the Factotum) is one of the pet display pieces of baritones. *Una voce poco fa* is equally popular with coloratura sopranos. Both *Semiramide* and *William Tell* are remembered chiefly for their overtures, although the latter also contains some effective ballet music.

Rossini's immediate successors were Donizetti and Bellini, both of whom have retained their popularity up to the present time. Donizetti's *Lucia di Lammermoor* (founded on Sir Walter Scott's story of the Bride of Lammermoor) is still a war-horse for florid singers, and contains not only the coloratura *Mad Scene* but the hackneyed *Sextet*. Donizetti also composed several examples of *opera buffa*, worthy of comparison with Rossini. *L'Elisir d'Amore* (The Elixir of Love) contains that favorite aria of lyric tenors, *Una furtiva lagrima* (A furtive tear), while the *Daughter of the Regiment* and *Don Pasquale* are full of delightful music. Another more serious opera, *La Favorita*, includes the aria, *Spirito gentil*, also popular with tenors.

Bellini wrote in a larger dramatic style, and his *Norma* is still considered one of the greatest of all tests for operatic sopranos, as it requires both flexibility and the volume and quality worthy of its leading character. *Norma* goes back to the days of the Druids for its plot, and *I Puritani*, as its title indicates, has to do with the Puritans. *La Sonnambula* (The Sleepwalker) is a vehicle for coloratura singing, but otherwise unimportant.

Giacomo Meyerbeer, a Jewish German of Italian training, did most of his composing in Paris, and made of opera a spectacular affair, immensely popular with the French public. His first great success, *Robert le Diable*, was followed by such historical works as *Les Huguenots*, *Le Prophète* and *L'Africaine*, in which fiction mingled freely with fact. To these he added *Dinorah*, another display piece for coloratura sopranos, whose *Shadow Dance* is still popular. *L'Africaine*, dealing with exploits of the explorer, Vasco da Gama, contains a fine tenor aria, *O Paradiso*, and *Le Prophète*, best known today by its *Coronation March*, also supplies contraltos with one of their

show-pieces in the aria, *Ah, mon fils*. *Les Huguenots* contains more good music than any of the others, including the quotation of Luther's *Reformation Hymn*.

Other operatic composers of the French school are Halévy (with *La Juive*, a real rival to Meyerbeer's spectacular productions), Herold, whose *Zampa* is remembered only by its overture, Auber, with *Fra Diavolo* and *Masaniello*, and Felicien David, whose *Pearl of Brazil* contains a still popular coloratura piece, *Charmant oiseau*. Berlioz wrote some unimportant operas, but achieved greater dramatic force in his *Damnation of Faust*, which is really a cantata. Its instrumental music is more remarkable than its vocal, particularly the charming *Dance of the Sylphs* and *Will-o-the-wisps* and the exciting *Rakoczy March*.

The greatest name in opera, excluding the music-dramas of Wagner, is Giuseppe Verdi. In his long life, covering most of the nineteenth century, he produced a number of important works, in several styles. His early operas (*I Lombardi* and *Ernani*) were simple and melodic, but with *Rigoletto*, *Il Trovatore* and *La Traviata*, he already showed a dramatic power combined with musical invention that no previous composer in the Italian manner had achieved. All three of these popular operas contain melodies that are constantly heard today. One need mention only the *Caro nome* (another coloratura favorite), *La donna e mobile* and *Questa o quella* (for tenors) and the famous *Quartet* in *Rigoletto*, the *Miserere* and *Anvil Chorus* from *Il Trovatore*, and *Ah, fors e lui*, from *La Traviata*, all deservedly popular, and excellent illustrations of an effective balance of the musical and the dramatic.

After adding such works as *The Masked Ball*, *The Force of Destiny* and *Don Carlos* to his list, Verdi went far beyond all these when he composed *Aïda*, for the opening of the grand opera house at Cairo. This is one of the few ideal combinations of drama and music in all opera, with an excellent, melodramatic plot and a constant succession of highly effective numbers for the soloists and chorus alike. The influence of Wagner is apparent in Verdi's use of the orchestra in *Aïda*, and there is a convincingly Oriental atmosphere in much of

the music. There should be special mention of the opening tenor aria, *Celeste Aïda*, the two soprano arias, *Ritorna vincitor* and *O patria mia*, the various duets, including the final scene in the living tomb to which the hero and heroine are consigned, and the stirring *Triumphal March and Chorus*, not to speak of the modest but convincing off-stage melody given to a priestess, with harp accompaniment, or the excellent ballet music.

Late in life, Verdi wrote *Otello* and *Falstaff*, still more Wagnerian in style, and musically his finest works, although less obviously popular than some of those that had preceded them. *Otello* is a worthy treatment of the Shakespearian tragedy, with a great baritone aria in the familiar *Credo*, and a lovely prayer, sung by Desdemona. *Falstaff* sparkles throughout with an effervescent music that gets away as far as possible from the older Italian formula of set numbers and vocal display. Its comic hero is a baritone, and it was in the minor baritone rôle of Ford that Lawrence Tibbett made his first great success at the Metropolitan Opera in New York.

In addition to Verdi, we find Boito, primarily a librettist, composing one impressive opera in *Mefistofele*, a favorite with the basso, Chaliapin, making the devil the real hero of the Faust story, Ponchielli scoring with *La Gioconda*, which contains the overplayed *Dance of the Hours*, and then a succession of Italian composers of the modern realistic school who treated opera in various ways. Of these, Leoncavallo rests his reputation almost entirely on the popular *Pagliacci*, usually paired with the *Cavalleria Rusticana* of Mascagni. The first is an opera of the "play within the play," proving that actors are people after all, and that a clown may suffer enough to commit a double murder, to the complete satisfaction of his audience. It is hardly necessary to remind anyone today of the baritone *Prologue* or the tenor *Vesti la giubba*, with its agonized "Ridi, Pagliaccio," or the *Bird Song* of the soprano, or the *Serenade of Harlequin*, or the various effective choruses. This is tabloid opera in its most effective form. Similarly the Mascagni masterpiece (musically equaled by his later

and less popular *Iris*) offers the hackneyed *Intermezzo* as a bit of instrumental sugar, the off-stage *Siciliano*, the dramatic *Voi lo sapete* of the heroine, Santuzza, a rousing *Brindisi*, or drinking-song, and a really fine chorus, sung outside the church.

Franchetti's *Germania*, Giordano's *Andrea Chenier*, *Fedora*, *Mme. Sans Gêne* and *La Cena della beffe* (known to America as *The Jest*), and Zandonai's *Conchita* and *Francesca da Rimini* all attracted attention in the modern Italian field of opera, and Wolf-Ferrari holds his own with the startling melodrama of *The Jewels of the Madonna* (with a charming *Intermezzo*) and the light comedy of *Le Donne curiose* and the *Secret of Suzanne*. Montemezzi may be called a one-opera composer, but his *L'Amore dei tre re* (Love of the Three Kings) is unquestionably one of the finest things since Wagner, and worthy to be called music-drama, in spite of its limited scope. It profits by a beautiful libretto, by Sem Benelli, who also wrote *The Jest*, and its music has a vitality that does not depend at all upon the performance of an individual star.

But the most popular modern composer of Italian opera is of course Giacomo Puccini. He had the advantages of the melodic background of Verdi, the dramatic and orchestral technique of Wagner, and the ultra-realism of his Italian contemporaries, and by a careful choice of subjects he succeeded in creating several works that may be destined to immortality. Verdi himself picked Puccini as his successor, and he seems to have been right in his estimate.

The opera public wavers between *Madame Butterfly* and *La Bohème* as its first choice, and both of these charming works have much to commend them. In his musical story of the Parisian Bohemia, Puccini managed to maintain a consistent atmosphere and a convincing realism, at the same time writing a succession of beautiful melodies, among which the dialogue of Mimi and Rodolfo, the song of Musetta and various ensembles stand out.

Madame Butterfly, based on the familiar story of John Luther Long, first staged by David Belasco, successfully achieves pathos and a surprising amount of conviction in its

Italian interpretation of Japanese and American characters. The aria, *Un bel dì* (One fine day) has become its most popular quotation, but there is far finer music in some of the ensembles, the duet at the close of the first act, the "flower duet," and the "waiting scene."

But the feeling is growing that Puccini's best opera from all angles is *La Tosca*, a condensation of the Sardou drama. Certainly this work has the most powerful moments of real tragedy. Its plot is unusual and on the whole convincing, and the music always accomplishes its purpose. The most obviously popular numbers in *La Tosca* are the interpolations, *Vissi d'arte* (Visions of Art) by the soprano, and *E lucevan le stelle* (The stars shone) by the tenor, but there are better wearing qualities in the choral scene of the first act, the utterances of the villain Scarpia, the torture scene and the music preceding the execution of the hero.

Puccini composed a workmanlike version of the Manon story (more charmingly handled by Massenet) with the title *Manon Lescaut*, but his *Girl of the Golden West* was too much of a caricature to be taken seriously, and his three short works, *Il Tabarro*, *Suor Angelica* and *Gianni Schicchi*, are little more than charming potboilers. *Turandot*, produced after Puccini's death, added nothing to his reputation, in spite of its spectacular stage effects.

In France the conventional opera of the nineteenth century offered Gounod's popular version of *Faust*, full of sugary melodies, and completely missing all but the obviously sentimental significance of the Goethe drama, and an equally sentimental but musically more significant setting of *Romeo and Juliet* by the same composer. Ambroise Thomas is represented by a fairly popular *Mignon* (with a familiar coloratura aria, the popular *Connais-tu*, and a charming Gavotte) and a grandiose *Hamlet*, now almost forgotten (except for one of those inevitable drinking-songs).

Jacques Offenbach, writing mostly in lighter vein, produced the piquant and quite original *Tales of Hoffmann*, containing the much abused *Barcarolle*; Benjamin Godard's *Jocelyn* is remembered only by the similarly hackneyed *Berceuse*;

Lalo composed an opera *Le Roi d'Ys*, whose overture is still played; and Delibes added to his delightful ballets, *Sylvia* and *Coppelia*, a colorful and atmospheric *Lakmé*, which is operatically effective and gives another prized opportunity to coloratura sopranos, particularly in the well-known *Bell Song*. Its best music seems to be the duet of two female voices.

Among all these French composers of opera, Georges Bizet stands out like a giant with his one great work, *Carmen*. It ranks with Verdi's *Aïda* as the ideal combination of music and theater, from the conventional operatic standpoint, and its exciting story receives a musical treatment that is at once colorful, melodious and realistic. *Carmen* is the best possible introduction to opera in general, and if the literature held more such works, the whole artificial form might easily hold its own in competition with the more convincing types of music and drama. The *Toreador Song* is perhaps a little too obvious, as is the interpolated sweetness of Micaela, but *Carmen's* own *Habanera* and *Seguidilla*, with true Spanish flavor, the card scene, the various dances and ensembles, the charming intermezzi and the final music outside the bull-ring are all of real importance. Bizet also wrote an oriental opera, *The Pearl Fishers*, and some excellent incidental music to Daudet's *L'Arlesienne*, but his reputation rests chiefly on *Carmen*.

The Wagnerian influence is found in the operas of Massenet, mixed with the melodic charm and sentimentality of the typical French school. His *Herodiade*, dramatizing the Biblical story of Salome and her wicked mother, contains some fine music, of which the baritone aria, *Vision fugitif*, and the soprano *Il est doux* have won the greatest popularity. Massenet's setting of *Werther* is musically perhaps his best work, but too dull for the public. *Thaïs* has spectacular qualities (and the inevitable *Méditation*, as a violin solo), and there are musical and dramatic virtues in *Don Quixote*. But the two most effective works of Massenet are *Manon* and *Le Jongleur de Notre Dame*, both full of charm, grace and delicacy of treatment, and musically close to inspiration at times.

The *Dream*, the *Farewell to the Table*, *Ah, fuyez* and the *Gavotte* from *Manon* are all worth hearing as individual numbers.

Charpentier's *Louise* is another charming French opera in the style of Massenet, which won great success in America, with the help of Mary Garden's interpretation of the heroine. Its most familiar number is the soprano aria, *Depuis le jour*. Saint-Saëns, in his *Samson and Delilah*, wrote what is practically an oratorio in costume, but the music has recognizable merits, and the aria *My heart at thy sweet voice* has become widely popular as a vehicle for contraltos.

Beyond this, it is sufficient to mention the names of Fevrier's *Monna Vanna*, Ravel's sardonic little *L'Heure Espagnole*, Erlanger's spectacular *Aphrodite*, and Rabaud's *Marouf*, all successfully produced in America, as was the *Goyescas* of the Spanish composer Granados. Debussy's *Pelleas and Melisande*, as well as the modern operas of Richard Strauss and others should properly be considered under the head of music-drama. America's own most important contributions to operatic literature have been Deems Taylor's *Peter Ibbetson* and *The King's Henchman*, Gruenberg's *Emperor Jones*, Cadman's *Shanewis*, Victor Herbert's *Natoma*, Harling's *Light from St. Agnes*, Hadley's *Azora*, Parker's *Mona*, and *The Pipe of Desire*, by Frederick Converse, both prize-winners at the Metropolitan.

Amid all this operatic activity, Russia alone, with the possible exception of the Bohemian Smetana's *Bartered Bride*, has presented a truly national school of composition, employing its own folk-music to good purpose. The outstanding monument of this Russian school is Moussorgsky's *Boris Godounoff*, which ranks with the great operas of all time, in spite of its manifest crudities of style and lack of stage technique. Its virtues lie in the direct and overwhelmingly sincere treatment of its dramatic materials, free from all artificiality, its consistent use of folk-like themes, and its magnificent choral numbers. The rôle of Boris himself is the greatest ever written for a basso.

With this masterpiece one may fairly compare the lesser works of Rimsky-Korsakoff (*The Snow Maiden*, *Sadko*, *Tsar*

Saltan, Coq d'Or), Borodin (*Prince Igor*, containing the popular *Polovetsian Dances*), Glinka (*A Life for the Czar, Russian and Ludmilla*) and Moussorgsky's own *Khorantchina*. Tschai-kowsky leans more to the Italian style in his *Eugen Onegin* and *Pique Dame*, and Rubinstein's *Demon*, still popular abroad, is not particularly national in flavor.

In Germany Humperdinck succeeded in putting something of the folk spirit into his *Hänsel und Gretel*, which remains a delightful opera for adults as well as children, and his *Königskinder* also contains some beautiful music. D'Albert's *Tiefland* (Marta of the Lowlands), Kienzl's *Kuhreigen*, and operatic works of Goldmark, Cornelius and Goetz retain some life, and in the lighter field mention should be made of Nicolai's *Merry Wives of Windsor* (another overture to the general public), and the operettas of Suppé, Johann Strauss, Lortzing, Millocker, and such moderns as Lehar, Herbert, Oscar Straus, Friml, Romberg, Kern and Gershwin. A special place in the affections of the public seems reserved for Flotow's *Martha*, perhaps chiefly because it contains the popular Irish tune, *The Last Rose of Summer*. England can rest her laurels on the satirical masterpieces of Gilbert and Sullivan (far more important than any of her grand operas) and that old-time collection of ballads known as *The Beggar's Opera*.

But the chief significance of the whole operatic trend in music is that it produced the unique art-form known as music-drama, and a consideration of this phenomenon requires detailed concentration on the work of one composer, the greatest genius that dramatic music has known, Richard Wagner.

CHAPTER XXV

MUSIC-DRAMA

Wagner stands supreme in dramatic music, just as the "three B's"—Bach, Beethoven and Brahms—are supreme in absolute music. His greatest compositions for the musical stage are so far beyond everything else that goes by the name of opera that they have been unanimously given his own title of "music-drama."

Even a few hearings of Wagner's music will make it clear to almost any listener that it represents an entirely new technique, something quite distinct from the conventional conception of opera. Many other composers had dreamed of such a thing, and even stated their belief in words; but Wagner was the first and practically the only one to realize the ideal.

Briefly stated, the individuality of Wagnerian music-drama consists in the complete blending of text, action, and vocal and instrumental music, the elimination of set numbers and all suggestion of the old-fashioned recitative and aria, substituting a continuous flow of polyphonic music in which the orchestra and the voices are equally important, and finally the perfection of the *Leitmotif* (leading or guiding motive), whereby the characters, episodes and even inanimate objects or abstractions figuring in the drama are definitely labeled with short melody-patterns which appear throughout the score, clarifying its meaning and literally dramatizing the music itself. Beyond all these innovations, Wagner must be credited with a melodic invention that consistently shows the inevitability of true genius, and a technique of harmony and instrumentation such as no other composer has equaled.¹

¹ Exception might be made in favor of some of the modern harmonists and such masters of the orchestra as Richard Strauss, Debussy and Stravinsky. But not one of them shows the melodic invention of a Wagner, and it has yet

Wagner did not reach these unique heights immediately. His early works are operas, much like those that had gone before, although almost from the outset of his career he showed signs of originality in his conceptions. *Rienzi*, his first work of importance, is a spectacular historical drama in the manner of Meyerbeer, whom Wagner knew first as a friendly patron and later as a jealous enemy. (Music has never yet been free from plots, cabals, cliques and dirty politics, and probably never will be.)

The *Flying Dutchman*, Wagner's second work of importance, already showed a long step forward, although it is still an opera of the romantic type, owing much to the influence of Weber. But in addition to its set numbers, the *Flying Dutchman* shows distinct signs of the *Leitmotif* in its simpler form, and the dramatic atmosphere is supplied by the orchestra quite as much as by the singers. It is also characteristic of Wagner's leaning toward the supernatural in his search for plots.

Tannhäuser, which today seems the most obviously melodious of any of the Wagnerian scores, was considered revolutionary in its time (1845) and the musical public accepted it with the greatest reluctance. In Paris Wagner had to add a ballet to satisfy the orthodox listeners, and his fellow-Germans suggested that the opera should have ended happily, with the marriage of Tannhäuser and Elisabeth! The story is built around the contests of the Minnesingers at the historic Wartburg, the hero falling under the spell of a very real Venus, but eventually repenting and undertaking a pilgrimage to Rome, only to find the beautiful Elisabeth dead on his return. Everybody knows the *Pilgrims' Chorus*, the *March*, and the *Song to the Evening Star* (sung by the baritone, Wolfram von Eschenbach), and Elisabeth's greeting to the hall of the Minnesingers (*Dich, theure Halle*) is a popular concert number with dramatic sopranos. (Naturally, Wagner never wrote a coloratura rôle, although his demands upon vocal technique are severe.)

to be proved that a mere continuation in the direction of dissonance and complexity of instrumentation adds any real value to music.

Lohengrin, first produced by Liszt (Wagner's father-in-law) at Weimar in 1850, was the real turning-point in Wagner's career, and may properly be called his first music-drama, although it still has many of the old operatic qualities. But while such numbers as Elsa's *Dream*, *Lohengrin's Narrative*, King Henry's *Prayer*, the familiar *Wedding March* and other choruses have a certain independence, and are often heard individually, the score as a whole shows a new unity, with a beautiful use of the *Leitmotif*, particularly in its suggestion of the Holy Grail, to whose service the mystic knight is dedicated. The ethereal atmosphere surrounding the supernatural visitor is remarkably maintained, from the first appearance of the swan to the final departure of *Lohengrin*, after the villainies of Telramund and Ortrud and the human weakness of Elsa have nullified the marriage of the spiritual hero and his earthly bride.

Music-drama reaches its climax in the tremendous cycle known as *The Ring of the Nibelung*. (It should be realized that the word "ring" does not refer to the cycle itself, but to an actual ring, first worn by the Nibelung, Alberich, made from the treasure known as the Rheingold, and fated by a terrible curse to bring tragedy to everyone who possesses it.) Generally called a trilogy, the cycle actually contains four music-dramas, a Prologue, (*Das Rheingold*), *Die Walküre*, *Siegfried* and *Götterdämmerung* (Twilight or Dusk of the Gods).

Wagner wrote all his librettos himself, using for the Nibelungen-cycle an alliterative form of poetry, modeled after the songs of the *Edda*, basis of the *Nibelungenlied* and *Volsunga-saga*, from which he derived his materials. He wrote most of the text of *Götterdämmerung* first (calling it *Siegfried's Death*) and then worked backward, gradually creating a complete story. In its final form this does not agree with any of the original legends, but it makes a logical plot, following the course of the fateful treasure from the time that it is stolen from the Rhinemaidens until the ring is finally thrown back into the river, and Valhalla itself, the abode of the gods, is overwhelmed in the general destruction.

Das Rheingold shows the dwarf Alberich stealing the gold from the bottom of the Rhine, and himself overpowered by the

gods, who then use the treasure to pay the giants for building Valhalla, and to redeem the beautiful Freia, goddess of love, whose body must be completely covered with gold. (The fateful ring had to be thrown in, to cover the gleam of one eye.) One giant immediately kills the other, and is turned into a dragon, guarding the treasure in the forest, while the gods march into Valhalla over a rainbow bridge. Among the wonderful musical effects of this great score should be mentioned the first orchestral description of the river Rhine, with a low E-flat representing its steady current, constantly built up with increasing chords, the lovely song of the Rhinemaidens, and the overwhelming *Entrance of the Gods into Valhalla*.

Die Walküre (The Valkyrie) is the necessary preliminary to the story of Siegfried and Brünnhilde. The parents of Siegfried are Siegmund and Sieglinde (earthly children of Wotan), who meet in the hut of Hunding. The gods take a close personal interest in these supermen and women, Fricka, the wife of Wotan (corresponding to the classic Juno and Jupiter) acting as guardian of the hearth and home, and resenting the unfaithfulness of Sieglinde to Hunding. Wotan is forced by his outraged wife to select Hunding as victor in the inevitable combat, and so instructs his daughter Brünnhilde, one of the Valkyries or Amazons of Valhalla, whose duty it is to bring the dead heroes to the abode of the gods. Brünnhilde, however, disobeys, and tries to bring victory to Siegmund. Wotan's intervention causes the death of both warriors, and Sieglinde is spirited away to the forest, where she eventually gives birth to Siegfried. Meanwhile Wotan, more in sorrow than in anger, condemns his disobedient daughter to sleep upon a high rock, entirely surrounded by flames, until a hero shall appear with sufficient courage to fight his way to her side and waken her.

The famous *Fire Music* forms the close of *Die Walküre*, and there are earlier high spots in the equally famous *Ride of the Valkyries* (with the Ho-yo-to-ho of Brünnhilde and her companions), the lyric *Spring Song* of Siegmund (a relic of the older vocal solos) and all the dramatic accompaniment to the drawing of the sword from the tree-trunk, whereby the identity of the hero is established.

Siegfried opens in the forest hut of the dwarf Mime, who has brought up the child of the dead Sieglinde and also kept the fragments of the sword Notung, which awaits the coming of another hero of the stature and race of Siegmund himself. Siegfried proves to be that hero, and forges the sword to a glorious musical accompaniment, immediately going out to slay the dragon who guards the treasure (including the fateful ring). The blood of the dragon, which Siegfried tastes as it burns his hand, makes it possible for him to understand the language of the forest-bird, which tells him of the fiery rock and the sleeping maiden, after warning him against the treachery of Mime, who is promptly eliminated. Siegfried makes his way through the flames (unwittingly passing Wotan on the way), wakens Brünnhilde with a kiss, and they vow eternal love and fidelity.

In addition to the great sword-music, this middle section of the trilogy contains fine though rather lengthy passages representing Wotan's plans, fears and reminiscences (in the disguise of the Wanderer), the beautiful *Forest Murmurs*, with the song of the bird, first instrumental and then vocal, Siegfried's horn call, and reminders of the slumber and fire music.

Götterdämmerung, the last of the cycle, opens with an introduction by the Norns or Fates, picking up the thread of the narrative, and then shows Siegfried and Brünnhilde in an ideal state of happiness. He presents her with the ring, and she gives him her white horse, Grane, for his journey up the Rhine to the hall of the Gibichungs. There he is given a potion of forgetfulness by Hagen, son of Alberich, who desires the ring for himself, and tricks Siegfried into a marriage with Gutrune and the promise to win Brünnhilde for her brother, Gunther. With the help of the *Tarnhelm* (helmet of invisibility), Siegfried disguises himself as Gunther and forcibly brings back Brünnhilde, taking the ring from her finger. She is outraged at his apparent infidelity, and Hagen easily persuades her to join him in plotting Siegfried's death. On a nocturnal hunting trip, Hagen succeeds in stabbing Siegfried in the back, after bringing back his memory with another magic potion.

A tremendous *Funeral March* follows, in which all the important *Leitmotifs* of the story appear again. A pyre is built and lighted by the tragically disillusioned Brünnhilde, who throws the ring back into the Rhine and rides her horse into the flames. The river rises and extinguishes the pyre, while Valhalla itself is destroyed in a terrific cataclysm of Nature. The *Immolation Scene* and the *Rhine Journey* are outstanding in the music of *Götterdämmerung*.

IMPORTANT LEITMOTIFS FROM THE RING OPERAS

THE RHEINGOLD



THE RING



VALHALLA



FIRE MUSIC



MIME'S FORGE



THE CURSE OF THE RING



THE SWORD NOTUNG



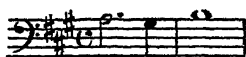
RIDE OF THE VALKYRIES



THE VALKYRIES' CRY



FATE



SIEGFRIED, THE HERO



SLEEP



SIEGFRIED'S HORN



SONG OF THE FOREST BIRD



PEACE (SIEGFRIED IDYL)



The four music-dramas of the *Ring* occupied a large part of Wagner's life, and the cycle was not completed until 1876. Meanwhile he also composed two works of contrasting character, each supreme in its field, *Tristan und Isolde* and *Die Meistersinger*. The first is considered by many the finest of his masterpieces, and the second is unquestionably the world's greatest musical comedy.

Tristan und Isolde is again an adaptation of old materials, based on the story of the immortal lovers as told by Gottfried von Strassburg. It is a Celtic legend, known all over Europe, and, as in the *Ring* dramas, Wagner has succeeded in making an effective libretto for his own purposes without slavishly following any single version of the tale. Tristan is sent by King Mark of Cornwall to bring home the Irish Princess Isolde to become his queen. But Isolde had once nursed Tristan back to life with her magic arts, after he had killed her lover in

combat, and as the ship brings them back together she plans to kill both him and herself with a poisoned cup. Her companion, Brangäne, substitutes a love potion, and Tristan and Isolde find themselves helpless in its power. They meet at night in the garden of the castle, after her marriage to the King, and are surprised through the treachery of a henchman, who wounds Tristan in combat. The hero is carried back to his own castle in Brittany by the trusty Kurwenal, and there awaits Isolde in a delirium of mortal agony. She reaches him as he is dying, and herself dies just after King Mark's men have forced an entrance to the castle and killed Kurwenal.

Such a prosaic outline cannot possibly do justice to the story of *Tristan und Isolde*. It is a classic of ill-fated love, and Wagner's music glorifies it beyond the power of words. Every note of the first act is full of drama, from the helmsman's song at the outset through the boisterous chorus of sailors and the passionate dialogue of the lovers to the climax of the potion and its inevitable result. The second act is mostly a long love scene in the garden, with the incomparably tender music of the duet (first sketched in the song, *Träume*). King Mark's comments on infidelity are perhaps a bit too long, but the music always maintains its high level. The third act has a portentous introduction, followed by a charming melody on the shepherd's pipe (English horn), as he watches the sea for the sign of a ship. Tristan's suffering and Kurwenal's attempts at comfort are depicted at great length, arriving finally at a dramatic climax in the entrance of Isolde. The reunion, with the ensuing excitement of the battle with King Mark's men and the death of Kurwenal, leads quickly to the famous *Liebestod* (Love Death), and the drama ends with King Mark exhibiting remorse over the double tragedy.

Die Meistersinger is far more cheerful, and in its way just as fine a work of art. It deals with the Mastersingers of Nuremberg, including the cobbler-poet, Hans Sachs, the wealthy goldsmith, Pogner, and his beautiful daughter Eva, the absurd Beckmesser and the handsome Walther von Stolzing, rivals for her hand, and such minor characters as the apprentice David and his sweetheart, Magdalene. Eva's hand is offered in mar-

riage to the winner of a public song contest, and Hans Sachs unselfishly coaches Walther that he may win the prize. Everything ends happily, after Beckmesser has supplied plenty of comedy in his efforts to circumvent the hero.

In *Die Meistersinger* Wagner temporarily deserted his technique of music-drama and deliberately returned to a conventional operatic form, but carried it out on such a magnificent scale as to throw every other comic opera into the shade. There are set numbers, with some particularly effective choruses, and the *Prize Song* itself is of course the most popular of the solos. Hans Sachs has a fine baritone solo in *Wahn, Wahn*, and the scene of the contest is excellent comedy, both in the music and in the action. Wagner utilized this satirical opera to poke fun at all the pedants of music, caricaturing the attempts of the Mastersingers to compose music by rule and formula, and glorifying the natural, spontaneous expression of talent, as represented by Walther's Prize Song (although admitting the need of a technique to give form to such inspiration). The famous *March* of the Mastersingers (which appears also in the popular *Prelude*) is based upon an actual theme of these medieval musicians, known as the *Long Tone*.

Wagner's final work was *Parsifal*, a religious music-drama built around the Knights of the Grail, and long considered sacred to Bayreuth, where it was first performed in 1882, only a year before the composer's death. While it is generally ranked below its immediate predecessors, *Parsifal* contains deeply impressive music, with a sustained atmosphere of mysticism which no other composer has achieved in a stage work. The story is of the "guileless fool," Parsifal, who comes among the Knights of the Grail and ultimately relieves the agony of their King, Amfortas, by recovering the holy Spear, which the magician Klingsor had used to wound him. To achieve this, he must resist the wiles of the beautiful Kundry, who, with her flower-maidens, has been kept under the spell of Klingsor, and was responsible for the fall of Amfortas.

The ritual of this music-drama need not be taken too literally, and from the mere standpoint of the musical theater it has wonderfully effective moments, such as the *Entrance of the*

Knights of the Grail, with its monotonous tolling of bells, the sensuous flower-music, the dramatic representation of the agonies of Amfortas and the miraculous calm of the *Good Friday Spell*. Kundry is portrayed by a wild flight of notes down through several octaves, and there are other *Leitmotifs* of real musical value and realistic effect.

To a modern listener there are undeniably dull spots in all the Wagnerian music-dramas, such as the long narrations of Gurnemanz in *Parsifal*, the endless arguments and philosophizing of Wotan in the *Ring* cycle, and the rather unnecessary comments of King Mark in *Tristan und Isolde*. Great genius that he was, Wagner never quite grasped the vital need of condensation. He was able to reduce his plot materials to a compact and convincing story, but allowed his musical imagination to run away with him and was perhaps too wrapped up in his personal interpretations and symbolism to give free play to his undeniable command of stage technique.

Yet the true Wagner enthusiast would not willingly allow one note of any of his great scores to be cut out. Even when he is thoroughly familiar with every obvious or implied significance, he listens with rapture to the endless rise and fall of this illimitable sea of inspired music. Wagner was one of the few creative artists who could conceive a thing in big terms and then carry it out on the scale of its conception. He is the one and only master of the sublime in dramatic music, and in this respect Bach, Beethoven and Brahms are his only rivals in the entire literature of the art.

Since Wagner there have been only a few operas that could be honored with the name of music-drama. Perhaps the title can most fairly be applied to the unique *Pelleas and Melisande* of Debussy. This strange, almost incomprehensible work is the ultimate in combining words and music so closely that one is scarcely aware that the text is being sung. Debussy's technique is that of a continuous recitative, but always completely fused with the orchestration, so that no effect of artificiality is produced. There is no suggestion of regular melody, as conventionally recognized, although the music has definite patterns and a continuous form. Debussy's vague, unresolved

harmonies and delicacy of orchestration are marvelously fitted to the elusive, symbolical text of Maeterlinck, and even to those who may confess themselves ignorant of what it is all about, the charm and intuitive rightness of the music must eventually prove appealing.

A far more robust style is that of Richard Strauss, who has written several operas that may well claim kinship with Wagner's. His *Rosenkavalier* is a masterpiece of sardonic humor, full of modern sophistication and an intimate knowledge of Viennese court life, as it was in the past. The music alternates between extreme dissonance and a Mozartian charm, with some waltzes that would have done credit to the Viennese Johann himself. The plot is an absurd hodgepodge from the pen of Hugo von Hofmannsthal, but the satire is well sustained and can be very funny, once the difficulties of performance are surmounted. It all concerns a young "cavalier of the rose," who is selected as an emissary by the Baron Ochs von Lerchenau (literally Ox of Larks-Meadow) who intends to marry the charming Sophie von Faninal, a girl who has both looks and money. Octavian, the handsome cavalier, has been devoted to one of the more mature ladies of the court, but she gives him up to Sophie when the inevitable romance results, and everyone joins in the discomfiture of the burlesque baron. In spite of its light character, it is quite possible that *Der Rosenkavalier* will eventually be regarded as Strauss's finest dramatic work.

His treatment of classic tragedy is displayed in *Elektra*, a most impressive musical version of the ancient Greek story of the daughter of Clytemnestra and her vengeance after the murder of her father Agamemnon, aided by her brother Orestes. Strauss has given this gruesome drama of a female Hamlet a setting of inspired directness and simplicity, even though the musical technique is of the most modern type, with elaborate orchestration and cruel dissonances. When first produced in America it was considered rather shocking in its brutality, but today it is recognized as a great work of art.

Salome, the music-drama of the daughter of Herodiade who danced for the head of John the Baptist, was similarly criti-

cized at its first presentation, but has come to be considered a rather mild oratorio in costume. (Oscar Hammerstein made the gesture of a true impresario when he once gave both *Salome* and *Elektra* in one day, at popular prices.) The notorious *Dance of the Seven Veils* is often played as a concert number, and while interesting musically, it fails to take advantage of the possibilities of its Oriental background.

Other operas by Richard Strauss are *Guntram*, *Feuersnot*, *Ariadne auf Naxos*, *Intermezzo* and *Frau ohne Schatten* (Woman without a Shadow). His dramatic works, added to the equally expressive tone poems for orchestra and the many fine songs to his credit, entitle Strauss to the highest place in music since Wagner and Brahms, with Debussy his only modern rival.

The operas of Humperdinck are far simpler musically, but possess something of the Wagnerian quality, with frequent melodic inspiration. Montemezzi's *Love of the Three Kings* is also close to this standard, with actual echoes of the style of *Tristan und Isolde*. Moussorgsky's *Boris Godounoff* might also be called a music-drama, written far ahead of its time, but with an instinctive grasp of the possibilities of such a nationalistic art.

Ultramodern composers have gone beyond any of these works in cacophony and the maltreatment of the human voice, as well as in advanced conceptions of realism and atmosphere, but it is impossible to give their creations a fair appraisal until they have had some chance to prove their wearing qualities. At the moment, the general public shows a decided and perhaps justifiable preference for the better type of musical comedy and sophisticated revue.

CHAPTER XXVI

OVERTURES

In many cases it may fairly be said that the overture to an opera is more worth listening to than the opera itself. Certainly this form of instrumental music has achieved an independent popularity and significance, perhaps because of its great convenience for the average concert program. It is always wise to start a concert with an overture, not merely because it has the effect of an introduction but because of its practical aid in allowing late comers to find their seats without interrupting a symphony or a concerto.

The overture has the unique distinction of belonging rightly to both absolute and program music. To anyone who knows the opera which it introduces, it is of course program music pure and simple. But the successful overtures have been those which could stand on their own musical feet, regardless of any acquaintance with their story, and in this respect all great operatic music has its absolute qualities. Excerpts from the music-dramas of Wagner are played on the concert stage (with or without singers) quite as effectively as in the pit of the opera house, and for those to whom opera is merely an elaborate succession of solos and ensembles, it hardly seems worth the trouble to give a complete stage presentation.

There is no better way of becoming interested in opera and orchestral music in general than through a constant hearing of the best overtures. Fortunately such opportunities are plentiful nowadays. They have all been recorded by the finest symphony orchestras, they are played frequently on radio programs, and they form an important part of the concert repertoire. Best of all, it will be found that many beautiful overtures are not difficult music for amateurs, and can be

performed effectively even by small groups of instruments, when a symphony orchestra is not available.

The overture is literally an introduction to an opera (and sometimes a play, with incidental music), and in its most obvious form it consists of nothing more than a medley of the best tunes in the opera. (This is the way it is also used regularly for musical comedies and operettas, as well as the typical Broadway revue.) Under any circumstances it should act as a guide to the spirit and atmosphere of the work that it precedes, but in its highest forms the overture exhibits an independent musical beauty, often including such an elaborate structure as the sonata form, and is fully worthy of performance for itself alone. (Whether it is called by some other name, such as Prelude or *Vorspiel*, makes little difference. Technically, an overture comes to a full stop before the opera begins, whereas a prelude does not.)

Following the course of operatic development once more, it appears that the great reformer, Gluck, wrote the first real overtures, and it is significant that they are still played in the concert hall. There had been so-called overtures before Gluck, but they had little or nothing to do with the operas that they preceded. Often they amounted to little more than an instrumental flourish, to secure the attention of the audience.

The earliest overtures in Italian opera were called *Sinfonia* or *Toccata*, and it was only through such composers as Lully, Alessandro Scarlatti and Handel that they assumed any real significance. Gluck made the overture a real "argument" for what was to follow, at the same time preserving an independent musical structure. His overtures to *Alceste* and *Iphigenia in Tauris* run right into the music of the operas themselves, and in the latter he definitely announced in advance the storm of the opening scene. The overture to *Iphigenia in Aulis* is complete in itself, and perhaps the finest specimen of a dramatic orchestral composition of its period.

Mozart's overtures are as popular today as they ever were. They sparkle with life, and unerringly reflect the spirit of the dramatic action which they foretell. His earliest overture, to the opera *Idomeneo*, shows a nobility of style in keeping

with the character of the whole work, although there is no definite musical connection with what is to follow. For the comedy of the *Seraglio*, Mozart wrote a charming overture, containing one direct quotation of a later aria, in slow time and minor key.

The overture to the *Marriage of Figaro* is an independent creation, far in advance of any such music up to that time. While it does not directly quote any of the melodies of the opera, it reproduces its entire atmosphere with an amazing lightness and graceful delicacy. For *Don Giovanni* Mozart introduced into his overture some of the actual music used later in the weird scene of the statue's coming to life. The *Magic Flute* overture opens with solemn chords by the trombones, indicative of the opera's ritualistic significance, and later a fugal passage, in faster tempo, creates a similar effect. This is generally considered the masterpiece among the Mozart overtures.

Beethoven's four overtures to *Fidelio* have been mentioned, and it is customary to play at least two of them in the course of a performance. The most popular with concert audiences is No. 3, and this is a veritable music-drama in itself. The whole story of the opera is told in advance by this overture, not only in literal quotation from the later scenes but in the dramatic treatment of the instrumental music itself. Most surprising of all is the fact that the whole overture follows a definite sonata form, with exposition, development and recapitulation, in spite of the wealth of thematic material and the realistic nature of the musical narrative.

The opening notes, descending the scale, may be said to represent the heroine, coming down the steps of the dungeon where the hero, Florestan, is confined as a political prisoner. The chief themes that follow are the slow melody from Florestan's own *scena* in the dungeon, and the heroic Allegro which typifies the spirit of the heroine, Leonora, from whom the overture takes its name. (Only one of the overtures bears the name of *Fidelio*, which was assumed by Leonora in her male character, to rescue her husband.) The most dramatic moment in the entire overture comes with the off-stage trumpet call,

announcing that help is at hand. This actually occurs in the opera at the moment when all seems lost, and Florestan is about to be murdered and buried in the grave which Leonora herself helped to dig. The overture repeats the call shortly, somewhat louder, thus making the action entirely clear, and everything ends happily in a repetition of the syncopated theme representing Leonora herself. An unusual touch of instrumentation is the rapid passage for the double-basses near the close.

Beethoven's second Leonora overture used still more of the actual material of the opera, including one of Florestan's themes even in the coda. But this great composer is equally remembered for several overtures that had nothing to do with operas, but are as alive today as they ever were. One of the most popular is the *Coriolanus*, written as a prelude to a play by von Collin, and full of beautiful melodies. The overture to Goethe's *Egmont* is equally effective, and in both cases the Beethoven overtures have kept the names of their heroes alive long after the plays themselves had been shelved. There is also an early overture to the ballet of *Prometheus*.

Weber's overtures are the most popular of all on the modern concert stage, and rightly. They may lack the majesty of Beethoven's music, but their romantic qualities are more appealing and their local color is more convincing. There is a Spanish flavor to the *Preciosa* overture, an atmosphere of the wild forest in that of *Der Freischütz*; the spirit of chivalry enters into the *Euryanthe* overture, and the *Oberon* delicately suggests the supernatural and an Oriental color. While melodies from the operas themselves are constantly quoted by Weber, there is never any effect of patchwork or a mere potpourri. Instances of beautiful instrumentation are numerous, such as the horn quartet in the *Freischütz* overture, the unaccompanied horn call of *Oberon*, and the gay passages for full orchestra coming invariably at the close. The Weber overtures are not only "grateful" from the standpoint of the listener, but distinctly playable by any orchestra of average ability.

Among the more conventional operatic overtures, those of Rossini stand out because of their melodic qualities, al-

though their structure is often careless and one easily tires of their rather obvious strains. But the overture to the *Barber of Seville* has a sparkle and a grace that make one forget that it was actually written for an entirely different purpose. *Semiramide* enjoys a popular overture, which will probably outlive the opera itself, and the themes of the *William Tell* overture were long ago made familiar to aspiring young pianists in duet form. (It is interesting to note that Schubert wrote an *Overture in the Italian Style*, which was intended as a parody of Rossini.)

Berlioz supplied his opera *Benvenuto Cellini* with two overtures, one of which used the hero's name, while the other was called *Carnaval Romaine*. Both are still popular as concert pieces, full of bold instrumentation and bizarre effects. Schumann's overtures are not particularly important except for the one called *Manfred*, written as an introduction to the incidental music for Byron's tragedy. Here the composer has reached a high level of dramatic composition.

Mendelssohn's overture to *A Midsummer Night's Dream* is not only one of the world's greatest pieces of program music, but in the same class with Schubert's *Erlking* and Mozart's early works as an example of youthful precocity, composed, as it was, when Mendelssohn was but seventeen. Originally intended as an independent piece, it eventually became the foundation for a whole set, as incidental music to Shakespeare's play, including the familiar *Wedding March* (exit), and a *Scherzo* that is almost as effective as the overture itself. There is a realistic daintiness in this fairy-music, with dramatic touches in the suggestion of royal festivities and the theatrical performance of Nick Bottom and his companions (including authentic brays).

The same composer in his maturer years created some of his finest orchestral work in the *Hebrides* or *Fingal's Cave* overture, *Calm Sea and Prosperous Voyage*, and the *Beautiful Melusine* (see p. 154). All are program music of the highest type, with particular realism in the musical motion of waves in the cave of the Hebrides. Mendelssohn's overtures to his oratorios, *St. Paul* and the *Elijah*, are also notable,

the latter coming after a short recitative by the prophet (see p. 204).

Most of the minor operatic composers wrote effective overtures from time to time, and in some cases, as with Herold's *Zampa* and the *Raymond* of Thomas, the overture has definitely outlived the opera. Verdi was not inclined toward special overtures, however, and usually contented himself with a short introduction leading right into the action. (In *Aïda* this prelude is built upon two themes of the opera.) It was Wagner who turned the operatic overture into a new art-form, and made of every prelude or *Vorspiel* a vital and significant part of the music-drama.

The overtures to *Rienzi* and the *Flying Dutchman* are still played, even though the operas themselves are seldom heard, and the *Tannhäuser* overture is a legitimate successor to Weber and Beethoven, with qualities that carry it beyond the work of even these great composers. The *Tannhäuser* music is so well known that it scarcely requires description. But the form is most interesting, using the familiar *Pilgrims' Chorus* as an opening theme and again for a brilliant recapitulation at the close, with decorations by the violins over the brass. As contrasting material there is the Venusberg music (introduced by the violas) and the defiant song of *Tannhäuser*, in revolt against the Wartburg ritual. It is all developed in a most elaborate and musical fashion, rising to a tremendous climax at the end. The *Tannhäuser* overture is one of the safest of all pieces for the finish of a concert.

Very different in character is the prelude to *Lohengrin*, which concentrates on creating the ethereal atmosphere associated with the Grail, using the high register of the violins for this purpose, very softly. This one theme suffices for the whole prelude, giving the effect of a celestial being descending to earth, as the music grows louder and more radiant, and then gradually fading again into the distance and finally dying away as softly as it first appeared. There is a special prelude to Act III of *Lohengrin*, representing a torch-light procession, with a resounding brass theme that has often been imitated in

popular music, and this also is frequently played as a concert piece.

More satisfying than the preliminary music of either *Tannhäuser* or *Lohengrin* is the matchless prelude to the *Meistersinger*, another example of a complete music-drama within the space of an overture. It opens with the glorious theme of the Mastersingers themselves, leading into their stately march, and immediately establishing the complete atmosphere of old Nuremberg. Contrast comes first in the luscious melody of the *Prize Song*, and later in a variety of development. The Mastersinger theme is heard in an impudent quick time, with bassoon tone-color, as though mocking at the pedantry of a Beckmesser, and an amazing feat of counterpoint near the close brings out no less than five themes simultaneously, with the Mastersinger melody emphasized in the bass, the march in the middle, and the *Prize Song* at the top. Wagner can defy anyone to write anything more dramatically effective and at the same time musicianly than the close of this great prelude.

The orchestral introduction to *Tristan und Isolde* has been called the world's most perfect summary of sensuous love, and again it proves that a whole drama can be compressed into a single instrumental composition. The opening tones of the cellos are full of tender yearning, answered by a "bitter-sweet discord" in the wood-winds, dissolving chromatically into a sigh, and already indicating that the course of true love will be far from smooth. This elusive phrase is developed throughout the prelude with a passionate insistence that leaves no doubt as to the significance of the subsequent drama. It is the tragedy of love in its most convincing terms, and there is nothing else quite like it in all music. A somber variation of this same theme introduces the last act, and there is a definite reference to it by Hans Sachs in the *Meistersinger*.

The prelude to *Das Rheingold* is the realistic suggestion of the river itself, already mentioned (see p. 225), and leads directly into the action, as do the orchestral introductions to each of the later dramas of the cycle. In every case the intention is merely to supply the proper mood and atmosphere,

and the copious employment of the *Leitmotif* naturally eliminates any necessity for a conventional overture.

Parsifal, however, has a real *Vorspiel*, quite simply constructed on three themes. The first represents the Love Feast of the Knights, and is played four times, twice in major and twice in minor. The second is the Grail motif itself, known also as the *Dresden Amen*, and the third, announced by the trombone, and then developed considerably, is the theme of Faith. The music of the Love Feast returns just before the rise of the curtain.

Wagner composed one concert overture, which he called *Faust*, an early work, but full of rich music and a clear indication of the orchestral mastery that was to come.

Most of the modern operatic composers followed the example of Verdi in limiting themselves to short orchestral preludes, leading directly into their dramas. Puccini has been particularly successful in this. But the ever-popular *Carmen* has a real overture, first giving the atmosphere of the bull-ring, to the music which occurs again in the last act, and then introducing a note of sinister foreboding, only to finish on a cheerful note as the curtain rises.

The short prelude to Gounod's *Faust* is musically as fine as anything in the opera, with a slow fugal treatment of melodies that suggest the mystery of life. Richard Strauss produced an overwhelming effect in modern times by introducing *Elektra* with one dissonant chord, like a thunder-clap, and then immediately raising the curtain on his tragedy.

The Russian composers have shown a liking for the full-sized overture, and those written by Glinka for *A Life for the Czar* and *Ruslan and Ludmilla* are still played, Rimsky-Korsakoff composed what is essentially a concert overture in his colorful *Russian Easter*.

Debussy called his *Afternoon of a Faun* a prelude, but rather in reference to Mallarmé's poem than in the technical sense. By any name it would be an utterly fascinating piece of music, with an exotic, languorous atmosphere that no other composer has achieved.

Brahms wrote two splendid concert overtures, the *Tragic* and the *Academic Festival*, of which the second is built largely on German student songs, including the familiar *Was kommt dort von der Höh'?* and *Gaudeamus Igitur*. Tschaikowsky put some of his most eloquent music into the Fantasy Overture known as *Romeo and Juliet*, which he evidently intended to develop into a complete opera. A lovely duet exists for the balcony scene, whose melodies appear also in the overture. His *Francesca da Rimini* is a piece of similar merit, but less popular. For the general listener, however, Tschaikowsky's *1812 Overture* is the most effective of them all, strongly national in character, and closing with the triumphant strains of the *Russian Hymn*.

Smetana's overture to the *Bartered Bride* is the best thing in the opera, and Dvorak wrote some excellent concert overtures, of which the *Carnaval* is best known.

In the lighter field there is a fine bit of writing by Nicolai in his popular *Merry Wives of Windsor* overture, and such numbers as von Suppé's *Poet and Peasant* and *Light Cavalry*, the Strauss *Fledermaus* overture, etc.

Leoncavallo performed a clever trick in substituting a vocal prologue for the overture to *Pagliacci*, letting the baritone, who plays Tonio in the opera, explain to the public the meaning of the drama that is to come. It generally stops the show before the curtain is allowed to rise.

Humperdinck's overture to *Hänsel und Gretel* should have special mention because of its effective use of the beautiful folk-tune that represents the prayer of the children in the forest.

The overture in general is a versatile and flexible form of music. Whether it actually introduces an opera, or merely serves as an independent concert piece, it makes an admirable link between program music and absolute music, and is therefore worthy of careful attention, regardless of its theatrical connections.

CHAPTER XXVII

MARCH, DANCE AND BALLET

It must have become fairly evident by this time that the best way to develop the enjoyment of music is by the simple process of listening to it. If a piece of music appeals to you the first time you hear it, then hear it again at the first opportunity. Listen to it as often as possible, and see how well it stands the test of repetition. (This is where most popular music falls down.)

Conversely, if a piece of music fails to make a good impression at a first hearing, don't give it up on that account, particularly if it happens to be something that other good judges have declared excellent. Give it another chance. Hear it played under other circumstances, perhaps by other performers. The fact is well established that very few of the recognized masterpieces of the world are so overwhelming as to make an immediate impression on every listener. Most of them were coldly received in their own day, and had to make their value felt gradually and with the help of a few fanatical enthusiasts who were willing to stake everything on their opinions.

The preceding chapters have mentioned the names of a great many pieces of music, all of which are worth hearing, but many of which are not likely to become a part of the average experience unless they are definitely sought out. While nobody could be expected to listen to all of this music unless practically unlimited time and enthusiasm were available, a fair proportion can certainly be included in any schedule, and it should be an easy matter to make a selection that will prove both pleasing and profitable.

In the pursuit of such "creative listening," it will be well always to keep in mind the definition of music given at the beginning of this book: Music is the Organization of Sound

toward Beauty. Every individual composition should be heard from the standpoint of all five of the organizing factors: Rhythm, Melody, Harmony, Tone Color and Form. They may not always be of equal importance, but they all play a part in every composition in the established literature of music.

Listen for patterns, for they always occur, with varying degrees of clearness. It is perhaps significant that Wagner, the greatest of all composers of dramatic or program music, should have been the most definite in his use of melodic patterns. His *Leitmotifs* are actually dramatizations of absolute music, and even to those who do not know their meaning, in relation to the characters and episodes of the music-dramas, their orchestral development will provide intensely interesting, even exciting material.

Patterns of harmony are not so evident to the average ear, although any variation from the conventional is generally noticeable. Patterns of tone color are more easily detected when the instruments are visible than by the ear alone, and patterns of form are perhaps the most difficult of all to recognize. With the possible exception of melody, the most obvious patterns are those of rhythm, and it is for that reason that the simplest rhythmic and melodic music is the easiest to comprehend. (This of course is the whole explanation of popular music in general.)

In closing the subject of program music, it is necessary to include some types of composition that are far more obvious than some of those previously discussed, particularly in their rhythmic patterns. This includes marches, social dance music and the ballet. Such music, however, affords a pleasant recess and relaxation before the more difficult approach to absolute music is renewed. All these definitely rhythmical compositions are program music by their very form, and when actual dancing or marching is added, they take on an extra pictorial and perhaps dramatic quality that makes them almost as intelligible as vocal music or opera itself.

The very beginnings of music imply a march, a dance or some rhythmical accompaniment to manual labor. Therefore it is only natural that marching and dancing music should have

maintained a strong hold upon the people of every country. The rhythm of a march has a definite appeal, regardless of melody, harmony or form. The beat of the drum alone is sufficient music for men on the march. Whatever is added to this basic rhythm tends to give a march its particular character. It may be a military march, or a wedding march, or a funeral march. The underlying rhythm is always the same; but the other organizing factors combine to determine its final effect.

Practically all primitive music includes marches of some sort, and much folk-music and even church music are in a distinct march time. One of the oldest marches in use today is the Welsh *March of the Men of Harlech*, a great melody, said to have been composed in 1468, at the time of the siege of Harlech.

The *Dessauer March*, of ancient German origin, was used by Meyerbeer in the camp scene of his opera, *L'Étoile du Nord* (The Star of the North). Operatic music is naturally full of marches, fitting a great variety of occasions.

Gluck's *Alceste* contains a fine march, later used as a *Tantum Ergo* in the church. Mozart has a good one in the *Magic Flute*. Wagner's marches have already been mentioned, but there cannot be too many repetitions of his great *March of the Mastersingers*, or the one used by the Minnesingers in *Tannhäuser*, or the more solemn measures given to the Knights of the Grail in *Parsifal*.

Siegfried's Funeral March in *Götterdämmerung* is considered the greatest of its kind, but it has close rivals in Beethoven's *Funeral March* from the *Eroica Symphony*, Chopin's from his piano sonata in B-flat minor, and Handel's *Dead March* from *Saul*. (The last-named has the distinction of being in C major instead of the customary minor key.) Beethoven also has an impressive funeral march in his piano sonata, op. 26. Gounod's *Funeral March of a Marionette* is a charmingly satirical piece, caricaturing the more serious examples of this style.

The tradition of weddings is still to play the Wagnerian march from *Lohengrin* at the entrance of the bride, and Mendelssohn's wedding music from the *Midsummer Night's Dream* at the conclusion of the ceremony. Grieg wrote a char-

acteristic march which he called *Norwegian Bridal Procession* and some other wedding music of equal charm.

On the religious side there is the *Priests' March* from Mendelssohn's *Athalia*, and the well-known *Coronation March* from Meyerbeer's *Prophet*. But the great majority of marches, after all, are military or national in character. Bulgaria has two effective marches, the *Pirotski*, regarded as the national air, and the *Stambouloff*. Italy's *Garibaldi Hymn* is really a march, as are Germany's *Watch on the Rhine*, France's *Marseillaise*, and both the *British Grenadiers* and *Rule, Britannia*. Scotland has a fine march in the bagpipe tune, *Wi' a hundred pipers an' a'*, and Ireland contributes not only the *Wearing o' the Green* (whose words are generally forgotten in delight over the tune) and the very old minstrel melody of *The Girl I left Behind*, which remains one of the greatest of all fife tunes. The old English *Rogues' March* is better known by name than by its music, but Elgar's *Pomp and Circumstance* (one of two marches of the same name) has become almost a national anthem, with the words "Land of Hope and Glory" set to the trio section.

In America the marches of John Philip Sousa rule supreme, and rightly. No other composer in the history of music showed such an individual talent for creating practical and satisfying marches of the military type. The *Stars and Stripes Forever* is now generally included in the list of America's national music, and it has become almost necessary to give such a march official recognition, since both the *Star-spangled Banner* and *America* are in triple time. *Dixie* is a splendid marching tune, and so is *Yankee Doodle*, our oldest march, of unknown origin. Other marching tunes that have shown vitality are *Tramp, tramp, tramp, the boys are marching*, *Columbia, the Gem of the Ocean*, *Marching thro' Georgia*, *When Johnny comes marching home*, and *Hail, Columbia*, originally known as the *President's March*, and written for the inauguration of George Washington.

Canada has a splendid march in the *Soldiers of the King* (originally *Queen*), now used by Haverford College as its Alma Mater song. France not only gave us the *Marseillaise* and the

still older *Malbrough* (*We won't go home until morning*) but added a number of fine military marches, such as *Sambre et Meuse*, the beautiful *Marche Lorraine* (containing the old folk-tune, *Avec mes sabots*), *Partant pour la Syrie*, etc.

The Hungarian *Rakoczy March*, immortalized by Berlioz in his *Damnation of Faust*, is perhaps the most exciting of all national marches, and it is easy to believe the stories of its driving listeners into a frenzy of patriotism. It was composed by Michael Barna, a gypsy violinist, court musician to Prince Franz Rakoczy, and later revised by another gypsy violinist, Ruzsitka.

Tschaikowsky's *Marche Slav* is also strongly national, with its main melody built on the Oriental pattern that appears also in Cesar Cui's *Orientale* (in triple time) and curiously enough in the negro *Water Boy*, the Jewish *Mazzuloff*, the *St. James Infirmary Blues*, one of Liszt's *Hungarian Rhapsodies* and an American Indian melody. Tschaikowsky again introduces the Russian national hymn, somewhat as he did in his *1812 Overture*.

Rimsky-Korsakoff has a beautifully satiric military march in *Coq d'Or*, and Richard Strauss accomplished even more sardonic effects in his *Heldenleben* and the march to the gallows in *Till Eulenspiegel*. The third movement of Tschaikowsky's *Pathétique Symphony* is really a triumphal march, as is the Finale of Beethoven's fifth. Saint-Saëns has a French *Military March* in his *Suite Algérienne*, and there is a *Marche Caractéristique* in Tschaikowsky's *Nutcracker Suite*.

Schubert's *Marche Militaire* remains one of the classics of its kind, no matter what form its instrumentation may take. (Originally it was one of a set for four hands at the piano.) Beethoven wrote several four-handed marches, and his dainty *Turkish March*, from the incidental music to the *Ruins of Athens*, will always be a popular example of exceedingly simple melodic patterns.¹

The *Triumphal March* in *Aïda* holds its own with any of the operatic examples, but the quiet effectiveness of the *Smugglers' March* in *Carmen* should not be overlooked. The *Soldiers'*

¹ See p. 41.

Chorus in Faust is an excellent military march, which has built up additional popularity through a ribald version, whose chorus starts with the word "Glorious." Similarly the *Police-men's Chorus* from the Gilbert and Sullivan *Pirates of Penzance* has become notorious as *Hail, hail, the gang's all here* (which may have been meant as a burlesque of that other rousing march-time, the *Anvil Chorus* from Verdi's *Il Trovatore*). Grieg's *March of the Dwarfs* and a *Comedians' March* from Smetana's *Bartered Bride* are worth including among the more picturesque of the species, and Schumann's *March of the Davidsbündler against the Philistines* is full of personal as well as musical interest.

It is only a step from the march to an actual dance, and the best of the world's marches have often served this purpose with no more change than a possible quickening of the time. All dances in duple time, whether it be written as 2-4 or 4-4, or even the compound 6-8, are actually built on march rhythms, and their variations are chiefly those of melodic accent and speed. The modern fox-trot and one-step, staples of the ball-room, are both literally marches, and frequently their dancers seem all too well aware of the fact.

The polonaise is the nearest thing to a march in triple time, and while it is considered a dance, its actual character is that of a stately procession. Chopin's knowledge of the Polish character makes him the supreme master of the polonaise form, and he has to his credit the two most popular examples, the so-called *Military Polonaise*, and the one in A-flat. The American Macdowell wrote an excellent polonaise, and there is a beautiful specimen in Moussorgsky's *Boris Godounoff*, made all the more effective by the action on the stage.

The most popular dance in triple time is of course the waltz, with its close relatives, the minuet and the mazurka. The German *Ländler* is the ancestor of the waltz, which also shows Polish influences.

Today the most famous waltzes in the world are those of Vienna, characterized by a particular swing which is secured by a slight accent on the second beat of each measure. No less than six composers bearing the name of Strauss have written

Viennese waltzes. The eldest of them was Johann Strauss, father of three sons, and the eldest of these, also named Johann, has been given the title of Waltz King. All the world knows and loves his *Blue Danube*, *Artist's Life*, *Tales from the Vienna Woods*, etc. His two brothers, Joseph and Eduard, also won considerable reputation as composers. Richard Strauss, unrelated to this family, nevertheless proved himself worthy of the name with the charming waltzes that he included in his opera, *Der Rosenkavalier*. Finally Oscar Straus (dropping one s) produced such popular operettas as the *Chocolate Soldier*, with *My Hero*, and other favorites. Franz Lehar, Emmerich Kalman, Victor Herbert and Rudolph Friml have all followed the Viennese tradition, and written highly successful waltzes.

Of the classical composers, the first to write real waltzes was Schubert. He created a number of exquisite themes, one of which is preserved as the second half of Romberg's *Song of Love*, in *Blossom Time*. (The first half is from the *Unfinished Symphony*.) The waltzes of Chopin are magnificent piano works, but hardly practical for dancing. Brahms contributed a number of remarkable waltzes and his *Liebeshlieder*, for quartet and piano (four hands) are all in waltz time, but again are intended chiefly for concert performance. Liszt's *Mephisto Waltz* is not so diabolic as its title would suggest, but the *Valse Chromatique* of Godard fully carries out its promise, as does the *Valse Triste* of Sibelius (recently borrowed for the start of a popular *Moon Song*). Debussy has a beautiful slow waltz, and Ravel wrote an elaborate orchestral composition, *La Valse*, of real musical value.

The main melody of the Saint-Saëns *Danse Macabre* is a gruesome waltz, to which the dainty *Waltzing Doll* (*Poupée valsante*) of Poldini and the brilliant waltz in Gounod's *Romeo and Juliet* offer cheerful contrasts. The *Espana Rhapsody* of Chabrier is a set of Spanish waltzes (built partly on a melody by Waldteufel, another popular composer of the Viennese type), and such real Spanish composers as Albeniz and De Falla have done much with these characteristic national dances. (The tango, generally considered a Spanish dance, is really of African origin. It came to Spain by way of the Moors,

and was carried to Cuba by negro slaves. W. C. Handy, a negro, composed his *St. Louis Blues* in a tango rhythm.)

One of the greatest of all contributions to dance music was Weber's *Invitation to the Waltz*, a whole set of beautiful melodies, often used as a ballet, and a fitting introduction to that larger form of dance music. While the word "ballet" is not in particularly good musical standing nowadays, chiefly because of its abuse in various cheap forms, it has an honorable record in the literature of composition. Beethoven himself wrote a ballet, *Prometheus*, and the ballet music from Schubert's *Rosamunde* is the most charming part of that score.

The operatic tradition produced many ballets of dubious worth, but some of the best are quite worthy of independent performance, aside from their dancing significance. Wagner's much-discussed ballet in *Tannhäuser* turned out to be a striking piece of music, now often played on concert programs. The ballets in *Carmen*, *Aïda* and other operas, including the famous *Faust* waltzes, are well worth hearing apart from their pictorial background.

Delibes wrote lovely ballet music in his *Coppelia*, *Sylvia* and *Naila* (whose waltz has been effectively transcribed for piano by Dohnanyi). *Giselle*, created by Heinrich Heine, Théophile Gautier and Adolphe Adam, was one of the most popular of all ballets, and deservedly famous. Tschaikowsky's charming *Nutcracker Suite* was written as a ballet, but survives as a piece of sure-fire orchestral music, particularly the *Flower Waltz*. (The waltzes from Tschaikowsky's opera, *Eugen Onegin*, are also very popular.)

The ballet music from Gluck's *Alceste* has been turned into a splendid piano piece by Saint-Saëns, and the Elysian Fields music from *Orfeo* includes one of the loveliest of all slow melodies, most effective as a flute solo, but often heard on the violin as well.

The Russian ballet, particularly under the direction of Diaghileff, and with the inspiration of such geniuses as Pavlova, Karsavina and others, long ago established a special reputation for colorful, imaginative and highly dramatic

performances, which have been imitated all over the world. Much music was composed especially for these dancers, and for further material they adapted various stories to works already in existence, under the leadership of such spirits as Fokine. *Scheherazade* made a splendid ballet of this type, as did the exotic *Afternoon of a Faun* of Debussy.

Stravinsky has contributed the most important compositions to the actual ballet form. His *Petruschka* has become widely popular, perhaps because it contains some good Russian folk-tunes, as much as for its fascinating story of a puppet that developed a soul. *The Fire Bird* (*L'Oiseau de Feu*) is now almost equally popular, and was given a beautiful stage presentation by the Diaghileff dancers. But the most important work of Stravinsky in this form seems to be the *Sacre du Printemps* (Rites of Spring), created as a ballet, but heard in America mostly as an orchestral composition. This masterpiece is a veritable dramatization of rhythm, utterly sensuous in its effect and overwhelming in its realism.

Ravel's *Bolero* is a similar but far more direct treatment of rhythm, with its effect depending entirely on the instrumentation. It has been staged in various ways, and its popularity has been sensational from the start. Casella's *La Giara* (The Jar) is a modern Italian ballet which was presented in the Metropolitan Opera House. Richard Strauss has written two successful ballets, *Joseph* and *Schlagobers* (Whipped Cream). His *Salome* has been performed as a ballet as well as an opera, and a choreographic treatment has been applied even to the *Heldenleben*.

It was that strange but sincere genius, Isadora Duncan, who went farthest in the practice of creating dances to fit music of the classical type. She often danced to entire symphonies, and, with her talented pupils, made beautiful stage pictures out of the absolute music of Beethoven, Gluck, Schubert, Brahms and Tschaikowsky. Her unique performances indicated that a program can be added to practically any piece of absolute music (as also proved by the experiments of the modern motion-picture theatre), and that even intentional

program music does not necessarily mean the same thing to every listener.

American ballet music has included two interesting works by John Alden Carpenter in the jazz style, *Skyscrapers* and *Krazy Kat* (based upon the familiar comic strip). Henry Gilbert wrote a *Dance in the Place Congo*, which, like *Skyscrapers*, was produced at the Metropolitan Opera House.

CHAPTER XXVIII

CHAMBER MUSIC

Absolute music can best be studied in the various forms of chamber music, so called because it demands only a limited number of instruments or voices, and can therefore be performed most effectively in a small room, as compared with the large auditorium needed for a symphony orchestra, a chorus or an opera. Many sincere lovers of music find its most perfect, though not its most exciting expression in the instrumental forms of chamber music, particularly the string quartet.

Here is the combination of instruments that permits a fascinating use of rhythmic and melodic patterns, of four-part harmony and well-defined tonal coloring, and of an exquisite refinement of form, including a sufficiently complicated polyphony. It is perhaps significant that only the greatest composers have written successful string quartets. The form is so clear, so mercilessly honest, that any slipshod workmanship is easily detected, and it is so completely an expression of absolute music that only the most genial melodic invention will pass muster with the intelligent listener.

It is perhaps unfortunate that chamber music has developed the reputation of appealing to such rarely refined tastes, for as a result of this a great many people have pretended to like chamber music when it really bored them to tears. On the other hand, the sincere lovers of chamber music have always been plentiful, and too often the elect performers of such music have been unduly modest, and unnecessarily fearful of presenting it to the general public. (Chamber music is also a fascinating game for amateurs, but they should be warned to pursue it mostly for their own pleasure.)

The term "chamber music" is an old one, and the smaller instrumental combinations were popular long before the

symphony orchestra reached its perfection. Strictly speaking, vocal music by small groups or individual singers should also be classed as chamber music, but since such music is nowadays performed mostly in large concert halls, it is more practical to limit the term "chamber music" to the instrumental side.

Louis XIV maintained a "master of chamber music," and such early Italian composers as Peri and Caccini produced *cantate da camera*, using one voice and one instrument. There were so-called "sonatas" (but without sonata form) written both for the clavier and for string combinations. Purcell's *Golden Sonata* was for two violins and bass. Bach composed trios (using both flute and violin), but no quartets. His "concertos," however, contained sections written for small groups of solo instruments that might well be classed as chamber music, and even the complete orchestra of Bach does not require the wide-open spaces of a concert hall.

Handel's trios and sonatas show something of the later sonata form. But it is Haydn who should be considered the real father of chamber music, and particularly of the string quartet. The first actual string quartets were written by Franz Richter, and the most prolific composer of chamber music was Boccherini, who wrote 93 quartets and 125 quintets (and is remembered today for one little minuet.)

Haydn composed eighty-three string quartets, but his importance lies in his development of the form rather than in the mere number of his creations. His earliest experiments in this style were little more than violin solos, with accompaniments by a second violin, viola and cello. But he soon discovered the importance of a more equal balance among the four parts, and this principle was carried on to its logical climax by Mozart and Beethoven.

One of Haydn's quartets (op. 33, no. 3) is known as the *Bird Quartet*. Its first movement definitely suggests the twittering of birds (as in the *Creation*) and there are similar suggestions in the trio of the second movement, while the Finale introduces the cuckoo-call and other bird songs. The *Kaiser Quartet* (op. 76, no. 3) has a slow movement consisting of variations on the familiar Austrian Hymn, known as *Gott erhalte Franz*

den Kaiser long before it became *Deutschland, Deutschland über Alles*.

The Mozart quartets are full of his characteristic charm, and show several different styles, of which the earliest is decidedly Italian. The later quartets have real individuality, distinct independence of the four parts, and a deeply musical flow of ideas. Six of Mozart's finest quartets were dedicated to Haydn, who outlived the young genius and greatly admired his work. (Haydn was twenty-five years older than Mozart, but there was a warm friendship between them, a relationship almost like that of father and son.) Of these six quartets, the last, in C major, is perhaps the greatest, profound and impassioned in feeling, bold in its harmonies, and with a tender, slow melody that is Mozart at his very best.

Mozart wrote twenty-six quartets altogether, of which the last three were dedicated to the King of Prussia, who was an excellent amateur cellist. As a result, the cello part in these quartets rather overbalances the others, with considerable solo work. Two of Mozart's quartets are for piano and a string trio, and one is scored for oboe, violin, viola and cello.

The outstanding master of the string quartet (with only the modern Brahms as a real rival) was Beethoven. His very first quartet (op. 18, no. 1) shows a new equality of the four parts, with one phrase distributed impartially among all the players. Later, Beethoven developed the quartet form into something ethereal, unearthly, hinting at musical conceptions which could not be expressed by any mere instrumental ensemble.

There were six quartets in Beethoven's earliest set. Eight years later he published a set of three (op. 59) dedicated to Count Rasumowsky, and still called by his name. (Rasumowsky was the Russian ambassador to the court at Vienna). An extraordinary development of style is shown in this second group, a broadening of technique to almost symphonic proportions. The quartets are all bold and vigorous in their treatment of highly individual melodic material, and the four instruments are used in a thoroughly polyphonic manner.

Two isolated quartets (op. 74 and op. 95) stand between these three and the final great series, in which Beethoven clearly foretold the whole tendency of modern music. The first, in E-flat, dedicated to Prince Lobkowitz, is similar to the Rasumowsky quartets. The second was inscribed by the composer *serioso*, but has a very lively Finale, suggesting horn calls and galloping huntsmen.

With op. 127 Beethoven began the final series of quartets, which have baffled most of their hearers and yet convinced the musical world that in the closing years of his life the deaf, unhappy composer had just begun to realize what music might be made to express. The first of this group, in E-flat, is perhaps the clearest and most conventional. Its themes are well defined, of the folk-song type. The slow movement is a theme with variations, and the Scherzo melody is so closely related to this theme that it might be considered a further variation. The Finale is jovial and vigorous, pointing toward the Brahms of the *Academic Festival* overture.

The quartet in A minor, op. 132, was actually composed before the one in B-flat, numbered 130. Its opening movement is in a clear sonata form, and the slow movement (Adagio) consists of a hymn-like melody, with interludes and repetitions at different levels of pitch. There is a Scherzo, containing a trio of great beauty, and the Finale is preceded by a short march. One of the features of this quartet is the eight-bar introduction, in which one brief melodic pattern is treated polyphonically by all four instruments.

The B-flat quartet, op. 130, is really simpler than the one which preceded it. But there are confusing changes of key as well as of time, and the form is complicated. After an introduction, later echoed in the development and the coda, a false start is made, but soon corrected, and the first movement proceeds in a fairly normal sonata form. The second movement is a short Presto, in the manner of a folk-dance, and this is followed by an Andante, whose melody seems a natural development from what has gone before. The fourth movement is a rapid German waltz (*danza tedesca*), to which two more movements are added, beyond the ordinary limits of a quartet.

The first of these is a simple Cavatina, whose melody is said to have affected Beethoven himself almost to tears. As a sixth movement he originally wrote the great fugue now known as op. 133. But when the publishers objected to the length of the composition, he substituted a brilliant rondo, which is actually the last creative work of Beethoven.

Opus 131 is in C-sharp minor, and also contains more than the conventional number of movements, although two of them are so short as to qualify as mere interludes or introductory sections. The first movement is a slow fugue, on a chromatic theme, in the spirit of the preceding quartets, leading right into the second, in fast time, with the effect of a rondo. The third movement is actually a theme with seven variations, although this can hardly be realized except by a study of the score. Then comes a long Presto movement with a trio, followed by a short Adagio and a Finale in sonata form, with a very long coda, and an evident relationship between its themes and those of the earlier movements. All this material is worked out in a most elaborate polyphonic style, and there is no denying the difficulty of the whole composition, for listener and players alike.

The final quartet, in F major (op. 135), is quite simple by comparison, and also far shorter. It begins in perfect sonata form, with a rather fantastic Scherzo following, then a short slow movement, consisting of four variations on its brief theme. The Finale has two motifs, which Beethoven himself considered as a question and answer: *Muss es sein?* (Must it be?) and *Es muss sein* (It must be). The question is heard chiefly in the introduction, and the answer constitutes the chief theme of the movement.

After Beethoven there are no string quartets of equal significance until Brahms. Spohr and Cherubini both wrote quartets, the former as many as thirty-five, but they are commonplace and without distinction. Schubert's quartets, written with less technical skill, are nevertheless far more interesting. The first is only a fragment (a single movement in C minor), but it has the qualities of inspiration characteristic of its composer.

The best known of the Schubert quartets is that in D minor, whose slow movement is a set of variations on the beautiful melody of the song, *Death and the Maiden*.¹ But his greatest quartet is probably the one in G major, written near the end of his short life. It is not polyphonic, in the manner of Beethoven's quartets, for Schubert did not lean toward this type of composition. But it has a warmth and a fullness of harmony, a rich glow of spontaneity, such as one inevitably associates with Schubert alone.

Mendelssohn wrote six quartets, all elegant in form, correct in every detail, but in no sense inspired. Schumann accomplished more interesting things with the quartet form, although obviously working through a strange medium. He wrote three, dedicating them to Mendelssohn, and the last, in A, is worthy of his best creative style. They all have touches of originality and an individuality of both melody and harmony, but musically they are affected by their composer's absorption in the piano, which he knew far better than any other instrument. Yet it is easy to feel that Schumann, like Beethoven, selected the quartet form for thoughts that were too subtle for clear expression in musical terms.

Brahms, in his three quartets and other chamber music, suggests once more a combination of the best features of Schumann and Beethoven, although he does not seem to strive for the expression of "unfathomable mysteries" such as are found in the last of the Beethoven quartets. But there is the same breadth of style that characterizes the Rasumowsky quartets, the same ability to put symphonic material into smaller and more intimate forms, and a melodic invention which, if not completely original, is at least always individual. To the classic qualities of Beethoven, Brahms adds the lyric romanticism of Schumann, and the combination is highly satisfying. He has in common with the great song-writer also a command of tricky rhythms, which provide endless fascination in all his works.

One of the recognized masterpieces of chamber music is the great quartet in D minor by Cesar Franck. It is a mature

¹ See p. 168.

composition, written after a careful study of the earlier quartet-writers, but, like so much of his work, built upon the polyphonic idea of Bach, with whom Franck was in close sympathy, because of their common interest in the organ. The later composer, however, shows a freedom of harmonizing characteristic of most French music, with a leaning toward chromatic progressions, and his detailed treatment of short melodic phrases is a clear mark of his individual style. In the introduction to the last movement he sums up melodic materials that have already appeared, a habit which also appears elsewhere in his work.

There are two fine quartets by Vincent D'Indy, a pupil of Franck, but the outstanding examples of the modern French school of chamber music are the quartets of Debussy and Ravel. Both have in common the ability to accomplish much with an extreme economy of material, and both are harmonically in advance of even Cesar Franck. Debussy develops all four movements of his quartet on a single phrase, consisting of two motifs. There are no clear outlines of melody, and no easily recognizable form, of the classic type, yet everything is orderly in the highest sense, and the close-knit quality of the instrumental fabric becomes more and more apparent, even to the inexperienced listener.

The second movement begins with pizzicato chords, followed by a variant of the fundamental phrase by the viola. There is a strange network of seemingly unrelated sounds, cross-rhythms, broken phrases, all at a lively tempo, and finally the pizzicato effect of the opening measures returns. The third and fourth movements disguise the melodic material still more, but it is finally heard quite clearly, played by the first violin in octaves, and transformed once more in the closing coda. The quartet as a whole is not polyphonic, for one instrument is almost always in the position of a soloist, with the others accompanying. But with all its disregard of traditions, the Debussy quartet has created something new and vital, and is recognized today as an important milestone in the history of chamber music.

Ravel's quartet is a bit more conventional, but perhaps on that account easier for the listener. It shows Debussy's tendency toward economy of materials, with fairly clear references to its opening melody in the later movements, but it also comes close to the polyphonic style of the classical composers. In its harmonies the Ravel quartet is continually interesting, but not too heretical. Altogether, it is one of the most appealing examples of modern music, which is growing steadily in the affections of the public.

Modernism gets a real hearing in the D minor quartet (op. 7) of Arnold Schoenberg, played without a break between movements, and lasting nearly an hour. Its discords were once considered quite terrific, but the human ear has accustomed itself to far more extreme cacophonies since then. The opening theme is really a broad and attractive melody, although far from conventional in its unexpected leaps through two octaves. The treatment of this and other material is primarily intellectual, but often musically effective. There is a Scherzo section whose syncopated chords create a lively theme that is full of interest and excitement. Actually, this entire quartet represents one huge movement, in what is no more than an elaboration of the old sonata form. With its heretical ideas of harmony, and its inexhaustible command of technique, it affords a fine mental exercise for anyone who likes to absorb music through the brain rather than the heart.

There have been interesting quartets by Bela Bartok, Kodaly and other ultra-modern composers, but it is well to become thoroughly acquainted with the established literature of chamber music before attempting too many experiments. For preliminary experience there are plenty of quartets of a far more obvious appeal than the best of the classic works, and some of these have a solid musical value in addition to their immediate attractiveness.

Notable among these pieces of chamber music is Tchaikowsky's quartet in D (op. 11) which contains the familiar *Andante Cantabile*, often played by itself on concert programs, and transcribed for other instrumental combinations. The same composer wrote two other quartets, all in the classical style,

yet with a distinct flavor of romanticism, and full of the endearing sentimentalities that one encounters in so much of his music.

Another Russian composer, Borodin, wrote two excellent quartets, and there is one quartet, dedicated to the publisher Belaieff, to which four composers, Rimsky-Korsakoff, Liadoff, Borodin and Glazounoff, each contributed a movement. Other Russian quartet-writers are Glière, Taneieff and Gretchaninoff, of whom the second is most significant.

The Norwegian Grieg wrote a most charming quartet, although without much relationship to the accepted forms. One movement, a *Romanze*, consists of a characteristically appealing melody, and like the Tschaikowsky *Andante Cantabile*, is often played as a separate piece.

Smetana put some of the nationalism of Bohemia into his autobiographical quartet, *Aus meinem Leben* (From my life), and this ranks with the finer things of chamber music. Dvorak produced several splendid quartets, of which the most interesting is the one in F (op. 96), generally called *American*, and written in this country in 1893. It is closely related to his *New World Symphony* in manner and materials, using themes which were unquestionably influenced by the negro spirituals, if not actually borrowed from that source.

Outside of the string quartet, chamber music contains other four-part combinations, as well as trios, quintets, sextets, and even an occasional septet or octet. Beyond this limit, any instrumental combination may be regarded as a miniature orchestra, and the "Little Symphonies," Chamber Music Societies and other small ensembles are becoming increasingly popular in concert halls of modest size.

Mozart's two piano quartets (with strings) have already been mentioned. Beethoven wrote one quartet for the same combination, Mendelssohn three, Schumann one, and Brahms three, uttering once more what may be considered the last word in this form. Dvorak, however, contributed two splendid piano quartets, and there are good ones by other composers.

The conventional trio is a combination of piano, violin and cello, with the emphasis usually on the piano. The Bach sonatas

for flute, violin and bass, or two violins and bass are really trios, and contain some beautiful music. Handel wrote excellent trios for strings, as well as one for oboe, violin and viola. Haydn's string trios are rather thin, but he wrote one for the interesting combination of two flutes and a cello.

Beethoven's op. 3, op. 8 and op. 9 are all string trios, and later he wrote a trio for flute, violin and viola, as well as one for two oboes and English horn. (This was rescored for two violins and viola, appearing as op. 87.) In modern times, Max Reger composed an interesting trio for strings alone.

The early piano trios are little more than piano solos, with the violin doubling the melody and the cello supporting the bass. It was in this style that Haydn wrote most of his trios, and they have little significance as chamber music, although the form and melodic content are interesting. The popular *Gypsy Rondo* has been mentioned as a clear example of that form (p. 101), but it is curious that even in this rapid movement Haydn forced the violin and the piano melody to play in unison.

Mozart's eight piano trios are far better balanced, and full of characteristic grace and charm. Although musically not particularly important, they represent a real advance toward the later established trio style. Beethoven also wrote eight trios of the conventional type, three of which appeared as op. 1, showing no advance over the work of Mozart. But three others, published as op. 70 (two trios) and op. 97, are a very different story, fully worthy of the mature Beethoven at his best. In fact, the B-flat trio (op. 97) is considered one of the masterpieces of this great composer, with a quality that is almost symphonic.

Schubert's two trios are full of melodic inspiration, but do not add anything significant to the form as a whole. Nor can the charming trios of Mendelssohn be considered particularly important, except in so far as they provide attractive and readily playable material for amateurs. Spohr and Schumann also contributed trios to the literature of chamber music, the latter displaying the romantic and poetic qualities usually to be found in his work.

Once more, however, it is Brahms who supplies the final touch of genius to an established form of chamber music, and his three trios (op. 8, op. 87 and op. 101) are the recognized masterpieces of their kind. More than any other composer he has succeeded in giving equal importance to all three parts, paying particular attention to the hitherto neglected cello, whose low tones are admirably adapted to the instinctive melodic line of Brahms, which leans toward somber effects. Nobility and dignity of style are to be found in all of these trios, and in addition to the value of their musical content they represent the perfection of form, so far as the combination of piano, violin and cello is concerned. Brahms also wrote a trio for the French horn, violin and piano, and one for clarinet, cello and piano, in both of which the high level of his chamber music is sustained.

Among the rest, it is necessary to mention only a few of the Russian trios, of which those of Rubinstein are primarily displays of piano virtuosity, as might have been expected. Tschaikowsky's one trio is a passionately romantic piece of music, almost orchestral in effect, and emotionally powerful in spite of its disregard of the conventions. Arensky's in D minor is one of the most popular trios in the entire literature, and deservedly so, in view of its melodic charm and facile workmanship.

Dvorak again takes a high place in chamber music with three trios, of which the so-called *Dumky* (named for a Bohemian dance) is the most popular. Cesar Franck's first compositions were three trios, of no particular importance, and later Saint-Saëns produced several such works, of which the opening one (op. 18) is the best, with a particularly brilliant piano part. Ravel's trio, in the modern style, has been recognized as an important composition, with a fascinating use of cross-rhythms and unusual devices of harmony and form. American composers have produced effective trios in recent years, including one by Cadman, and an orthodox but appealing work by Arthur Foote. The Scandinavian school is well represented by Nils Gade, whose trios have the virtue of melodic intelligibility and are practical material for amateurs.

The quintet has become a popular form of chamber music, either with or without piano. There are three quintets, written for the regular string quartet and piano, that stand out beyond all other music in that form. Their composers are Schumann, Cesar Franck and Brahms. The first is perhaps the most lucid and therefore the most immediately attractive; the second is the most original in its harmonic treatment (although it often suggests the same composer's violin sonata); the third is the most vigorous and the most solidly musical. All three are tremendously worth hearing, not once but many times. Dvorak also has to his credit a splendid piano quintet, with effective use of Bohemian dance forms, and there is a good one of more modern date by Dohnanyi.

Of the 125 quintets by Boccherini (completely forgotten today) none used the piano. Twelve were written for two violins, two violas and cello, and the rest used two cellos. Schumann wrote a quintet in C (op. 163) which uses the extra cello in the same way, but far more musically. Beethoven and Mendelssohn each composed two string quintets, while Mozart produced three unusual combinations, one for oboe, clarinet, bassoon, horn and piano, one for clarinet and strings, and one for flute, oboe, viola, cello and harmonica!

Schubert's *Forellen* quintet is famous because he used the novel theme of his song, *The Trout (Die Forelle)* for a set of variations. The instrumentation adds a bass-viol to the piano, violin, viola and cello. Beethoven appears again with a quintet for piano and wind instruments, and Brahms adds another fine work to his list in the quintet for clarinet and strings.

The best of the sextets are also by Brahms, op. 18 in B-flat, and op. 36 in G, with interesting specimens also by Dvorak and Raff, all written for two violins, two violas and two cellos. Haydn wrote an *Echo Sextet* for four violins and two cellos, and Beethoven one for strings and two horns and another for wind instruments. The finest modern sextet is the *Verklärte Nacht* (Transfigured Night) of Schoenberg, which represents this heretical composer in his most orthodox and appealing style.

Among the septets is one by Beethoven for strings and wind instruments and also one by Saint-Saëns for piano, strings and

trumpet. The great octet is that of Schubert, for string quartet, bass-viol, clarinet, horn and bassoon. But Beethoven also wrote a *Grand Octuor* (op. 103), for two oboes, two clarinets, two horns and two bassoons, which was actually a revision of his early string quartet, op. 4. Mendelssohn, Gade and Svendsen are all represented by octets for strings, but one soon realizes that in such large groups it is almost impossible to maintain instrumental individuality, and the music might as well have been written for a small orchestra.

In listening to chamber music, keep in mind the following principles: There should be as much independence as possible among the instruments concerned, with a natural polyphony arising from their related parts; the form should be clear in its general outlines, but with sufficient elaboration of detail to avoid monotony; the melodic invention should be definitely appealing, with enough character and individuality to make up for lack of volume or versatile instrumental coloring. The greatest chamber music consistently lives up to these simple standards of excellence.

CHAPTER XXIX

PIANO AND ORGAN MUSIC

The music of the pianoforte (conveniently shortened to piano in modern usage) could fairly be included with chamber music, for even the highly developed instruments of today, with their almost orchestral effects of tone, are heard most effectively in comparatively small concert halls. The grouping of the organ with the piano is, however, quite artificial, for they have in common only the identity of the keyboard. The organ is a wind instrument, heard mostly in churches and motion-picture theaters, and capable of real concert effects. The piano is an instrument of percussion, with a unique position as the practical basis for composition, the study of notes and harmony, and as an accompaniment for other instruments, in addition to its own important place as a soloist. It is universally recognized as the most practical of all musical instruments, and the best possible medium for the study of music from any angle.

Actually the organ is a much older instrument than the piano or its immediate ancestors, although some forms of stringed percussion instruments were known in very ancient times. The principle of striking upon strings with hammers goes all the way back to the Biblical dulcimer, and the lyre and harp, played originally by plucking the strings with the fingers, became the basis of the string arrangement of the modern piano. In fact, if you look into the top of any grand piano, you will immediately receive the impression of a harp lying on its side.

The direct parents of the modern piano were the clavichord and harpsichord, and the distinction between these instruments is a very simple one. The tones of the clavichord were produced by having a wood or metal tangent, attached to each key lever, spring upward against a wire string, causing it to

vibrate, and at the same time stopping it at a definite point and thus controlling the pitch of the resulting tone. The harpsichord, on the other hand, used quills instead of hammers or tangents, and therefore literally plucked the strings instead of striking them, being thus closer to the actual harp from which it got its name. The clavichord was much smaller than the harpsichord, generally without legs, looking like an oblong box, and played either on a table or lying across the lap. The tone was very small, but clear and pleasing, with possibilities of a *vibrato*, similar to that of a violin. The harpsichord looked somewhat like a grand piano, but was very lightly built and with a tone similar to that of a zither. Neither instrument was able to produce a really sustained tone, and therefore demanded music of the rather brilliant, staccato type.

The small harpsichords of England were called "virginals," possibly in honor of Queen Elizabeth, but more probably because their range corresponded to that of a young woman's voice. The term "spinnet" was loosely applied to various instruments of the harpsichord family, originating perhaps with a Venetian maker of musical instruments whose name was Spineta.

The music written for these ancestors of the piano was given various names, such as sonata, toccata, fugue, prelude, and the dance forms eventually comprising the conventional suite. It should be remembered, however, that the word sonata originally meant merely an instrumental piece, as contrasted with a cantata, or singing piece. Toccata was at first the technical name for any keyboard composition, requiring touch, but later applied only to the brilliant examples of the staccato style.

Some of the earliest harpsichord (or virginal) music is found in English collections, such as the *Parthenia* of 1611, and it is clear that John Bull, William Byrd, Orlando Gibbons and other English composers wrote much good material for these instruments. But the harpsichord did not realize its full possibilities until the time of the Scarlattis (father and son) and their contemporaries. The virtuosity of Domenico Scarlatti, and the refined style of the French composers, Couperin,

Daquin and Rameau, led directly to the masterpieces of Bach, who actually composed all of his so-called piano music for the harpsichord or clavichord. (Much of his organ music has also been transcribed for the modern piano.)

The harpsichord compositions of these precursors of Bach are still played (generally on the piano), and they possess far more than a mere historical interest. Listen, if possible, to a few samples, such as the charming *Pastorale* of Domenico Scarlatti, Daquin's *Cuckoo*, Rameau's *La Poule*, *Tambourin* and *Gavotte* in A minor, and Couperin's little pieces of program music, including his delightful musical portraits of court ladies.

But the most important set of compositions in the history of the piano is unquestionably Bach's *Well-tempered Clavichord*, a set of forty-eight preludes and fugues covering all the keys, both major and minor. This unique work not only established the "tempered" tuning of the scale as we know it today (see p. 38), but contributed a wealth of beautiful music to the literature of the piano. (The very first prelude, in C, is the one which has become most familiar as the accompaniment to Gounod's *Ave Maria*, but should really be heard by itself, as a piece of pure music.)

Bach's *Inventions*, in two and three parts, supplement the music of the *Well-tempered Clavichord*, in a simpler polyphonic style, and some of these little pieces afford the best possible introduction to Bach, besides being adapted to the abilities of amateur pianists. (The most familiar of the *Inventions* is probably the one in F, in canon style, and this is as good as any for the listener as well as the performer.)¹

The Bach fugues are far more elaborate than the *Inventions*, and some of his greatest were written for the organ. In all of them there is a form that is more than merely polyphonic, an application of the principle of statement, contrast and reminder, common to the simple song and the complex sonata form. For Bach builds his fugues in such a way that the ear may clearly perceive first an exposition of themes, then a development of the material, sometimes almost beyond rec-

¹ See p. 142 for the opening of this *Invention*.

ognition, and finally a recapitulation that brings back the main melodic ideas to the basic key.

The Bach *Suites*, written for the harpsichord, represent the finest music of that type in the entire literature. There are three sets, known as the *French*, the *English* and the *Partitas*, which might be called the German. The order of movements in a suite had been well established before Bach, and in this respect he is conventional enough, using the allemande, courante and sarabande, like the earlier composers, and adding minuets, gavottes and other dance forms as he needed them. The *French Suites* are the lightest of all in style, perhaps as a deliberate tribute to Couperin and his contemporaries.

The *English Suites* are built on bigger lines, and each one is supplied with a prelude of greater importance than any of the following movements. Several of these preludes are actually in the song form (A-B-A), but so elaborate in their architecture that their basic simplicity is hardly recognized. The *Partitas* do not quite uphold the standards of the *English Suites*, showing an experimental style and an almost freakish irregularity in the movements, which include such infrequent forms as a Caprice, a Burlesca, a Preamble and a Scherzo.

There is a wealth of other keyboard music from the prolific pen of Bach, toccatas, fantasias, concertos, sonatas, chaconnes, passacaglias and variations. Of the last-named the most famous are the *Goldberg Variations*, written on order for a gentleman who suffered from insomnia. Far from being in any sense a soporific, these thirty variations on an original theme are among the most vivacious, charming and altogether brilliant pieces in all music. They are the final answer to the absurd statement so frequently made that Bach is a purely intellectual musician, for they bubble with life and personal warmth and human qualities that are universally recognizable. It is these factors, combined with a consistent emotional power, a rare dramatic sense, and an unflagging melodic inspiration, that give to Bach's music a place all its own, quite aside from its amazing perfection of technique.

Handel composed much music for both harpsichord and organ, but it was far less significant than that of his matchless

contemporary. One of his suites contains the famous set of variations known as the *Harmonious Blacksmith*, still popular with pianists today.

Haydn and Mozart developed the sonata (for the primitive, light-toned piano) to a point where it was ready for the genius of Beethoven, but both of the earlier composers had individuality of style and contributed much of personal significance to keyboard music. Haydn leaned toward simple melodies, in the manner of folk-song, while Mozart reflected his brilliance as a performer in the compositions that he wrote for the piano as well as the harpsichord. Today they seem comparatively simple music, but only the finest concert pianists can play them properly. Mozart's sonata in A minor and one in A major, containing a beautiful theme with variations as well as the familiar *Rondo alla Turca* (Turkish Rondo) are excellent introductions to his style at the keyboard, and there is a heavier sonata in C minor and a great *Fantasia* in the same key, both of which are decidedly worth hearing many times.

Mozart was not only an important creator of sonatas, in the modern sense, but the real father of the piano concerto as we know it today. He fixed the form of the three movements, the first in sonata style, the second a slow movement in song form, and the third a rondo. He also made the pianist a real soloist, instead of merely a part of the orchestra, and his cadenzas (brilliant interludes by the solo piano) are said to have been miracles of improvisation.

A Florentine named Cristofori had built the first real piano as early as 1711, using hammers whose force could be controlled by the keys (which was impossible in either the clavichord or the harpsichord). By the time of Beethoven, the piano had already undergone great improvement. (The name "piano-forte" was used, obviously, because the instrument could be made to play either soft or loud.) Meanwhile, Clementi and other composers had been developing a new virtuosity of piano technique, based upon the possibilities of the improved instruments. (Clementi's *Gradus ad Parnassum* is still recognized as a sound foundation for piano playing.)

PIANO AND ORGAN MUSIC

Beethoven's genius made such demands upon the piano that the manufacturers vied with each other in trying to build instruments to suit him. He must have heard his music on a larger scale than any piano of his day could actually reproduce. It is the first music to abandon completely the tinkling delicacy of the harpsichord and clavichord, and it paves the way definitely for Schumann, Chopin, Liszt and Brahms.

As with Bach, one finds in Beethoven a passionate, emotional nature, expressing itself through a technique of astonishing complexity. Both composers represent, though in quite different styles, the ideal creative artist, combining greatness of conception and overwhelming inspiration with a masterly command of the forms and instruments at their disposal.

The Beethoven piano sonatas are all worth hearing, and a few of them have become so familiar that they require no description. The so-called *Moonlight* sonata (which has nothing to do with moonlight or any love story) is perhaps the most popular, and the *Appassionata*, the *Pathétique* and the *Waldstein* are now almost as well known. They should be studied carefully both for their form and for their content.¹

Beethoven not only brought the sonata to perfection (as he did also the symphony) but he added much to the importance of the concerto. Of the five that he wrote for the piano and orchestra, two have won a high rank in musical literature, the fourth in G and the fifth, known as the *Emperor*, in E-flat. The slow movements of both these concertos are among the most beautiful things in all music. There are plenty of smaller piano works by Beethoven, including dances of various kinds, some of them quite easy to play; but while they give attractive glimpses of the composer in his lighter moments, they are insignificant by comparison with his concertos and sonatas.

Weber and Schubert, contemporaries of Beethoven but much younger men, contributed definitely to the literature of the piano, although not significantly in the larger forms. They both represent Romanticism in its early manifestations, and their sonatas and other examples of absolute music no longer seem particularly significant. Weber's *Invitation to the Dance* is

¹ See pp. 331-334 for an analysis of the first movement of the *Appassionata*.

his most popular composition, and a *Concertstück* in F minor is also famous. Schubert's sonatas are not nearly so effective as some of his short pieces for the piano, such as the *Musical Moments* (one of which is a war-horse for classic dancers) and the charming *Impromptus* and *Waltzes*. The *Wanderer Fantasy* (built upon the song of the same name) is an impressive piece of larger size, and the *Military March*, written for four hands at the piano, remains one of the favorites in the whole melodious Schubert list.

With the development of Romanticism, piano music becomes less and less formal and more and more personal. The program music of Schumann has already been mentioned.¹ He brought from the keyboard new sounds, less orchestral than those of Beethoven, but more thoroughly pianistic. He was original, often fantastic in his conceptions, and even in such absolute music as his great *Symphonic Variations* he succeeds in firing the imagination of the listener. With the exception of Chopin and possibly Debussy, Schumann is the most consistently interesting composer for the piano as such. The world will never tire of his *Carnaval* or his *Papillons*, and his *Concerto in A minor* is one of the permanently popular masterpieces in that form. Schumann also has to his credit a magnificent *Fantasy in C* and two sonatas, of which the one in G minor is best known. His smaller piano compositions (*Fantasy Pieces*, *Album for the Young* and *Scenes from Childhood*) are all gems, including the overplayed but charmingly melodious *Träumerei*.

Mendelssohn's piano music is today remembered chiefly through the familiar *Songs without Words* (including the *Spring Song*, *Consolation* and the *Spinning Song*) and a *Rondo Capriccioso* in E. His larger works for the piano include a *Prelude and Fugue* and a set of "serious variations." Charm and melodious grace are to be found in all this music, but no great depth or originality.

Brahms, as a composer for the piano, is a logical successor to Schumann, and owes much to his style. His shorter pieces, particularly the waltzes, intermezzi and capriccios, are delightful, and his ballades, rhapsodies and sonatas suggest a modern-

¹ See p. 153.

ized Beethoven. This is even more true of his two great concertos, which belong with the gigantic creations of orchestral as well as piano music. Here one finds again the nobility of utterance that is shared only by Bach, Beethoven and Wagner in the literature of music.

But the composer who knew the piano better than any other, and who created its most individual and best loved music, was of course Chopin. His unique ability to create effects of the inevitable type, through the medium of the keyboard, may have obscured the fact that, quite aside from his pianistic supremacy, Chopin possessed outstanding creative genius, with an originality of workmanship that entitles him to be considered a pioneer of modern music. Chopin turned to the piano as his natural medium of expression, and his devotion to this one instrument is perhaps the only thing that keeps him from recognition as one of the supreme masters of music in general.

Chopin's Polish nationality comes out strongly in his mazurkas and polonaises, but aside from these dance forms his music is geographically unlimited. His waltzes are not really dances at all, but amazing concert pieces in triple time. His *Nocturnes* contain some of the most beautiful melodies in all music, and in his ballades, scherzos, sonatas and particularly the wonderful *Fantasia in F minor*, there is an emotional power that transcends any physical weakness or seeming effeminacy in the man himself.

The *Preludes* and *Études* are among the finest and most popular of Chopin's compositions, although mostly of comparatively small size. It is hardly necessary to refer again to the popularity of the *Funeral March*, which occurs in the sonata in B-flat minor, possibly Chopin's greatest work as a whole. His two concertos are interesting, but hardly equal to the sonatas, perhaps because of his unfamiliarity with orchestral writing. There is a lovely *Barcarolle*, a favorite with concert pianists, and a *Polonaise-Fantasia* that expresses his most profound feeling for the tragedy of his native land. The originality of Chopin's harmonization, the universal appeal of his melodies, and the remarkable command of tonal coloring that

he showed within the limitations of the piano, all combine to make him a composer of unique significance, baffling in his subtleties of expression, yet the deathless idol of his fanatical worshippers. As long as pianos are played, his name will lead all the rest.

The piano inevitably brings up one other name, the greatest among its interpreters and of real significance also among the creators of its music,—Franz Liszt. It is generally agreed that nobody ever played the piano with more spectacular and overwhelming effect than did Liszt. This was partly a matter of personality and partly the result of technical and physical resources that have never been equaled.

As a composer, however, Liszt holds an uncertain position. His brilliance is readily granted, as is his scholarly command of the materials of music. He was able to bring orchestral and operatic works as well as songs and organ music within the limits of the piano, transcribing them in sensational, often ultra-theatrical fashion. But his own melodic invention was generally cheap and commonplace, and he continually sacrificed beauty and nobility of style in order to create his clap-trap bravura effects, for easy applause. In his devotion to fast and loud music he set a precedent for that curious megalomania which still persists as a menace to the standards of art.

It would be unfair to belittle the musicianship of Liszt, and his tremendous popularity during the nineteenth century was undoubtedly deserved. But in going through his piano works (and even his orchestral creations) one finds surprisingly little that can be given unqualified praise. His *Études* are valuable as expositions of the ultimate in piano technique, and frequently they are real program music, as his own titles indicated (*Un soupir, Mazeppa, Harmonies du soir, Feux-follets*). In fact Liszt wrote very little absolute music in the best sense. His imagination was always full of pictures and dramatic scenes, and he was willing to translate almost anything into music, sometimes all too obviously.

The two Legends, *St. Francis Walking on the Waves* and *St. Francis Preaching to the Birds*, are excellent descriptive music, however, and there is plenty of realism in the suggested twitter-

ing and the surge of the waters. The familiar *Waldesrauschen* (Murmuring Woods) and *Gnomensreigen* (Dance of the Gnomes) make their subject matter unmistakable, and there is honest sentimentality in the melodious *Liebestraum* (Dream of Love), one of a set of three *Nocturnes*. The *Mephisto Waltz* has been mentioned (p. 249), and there is also a charming *Loreley*, with pieces descriptive of Lake Wallenstedt, the chapel of William Tell, various fountains, springs and even tears.

Almost as though aware of his limitations as an inventor of melody, Liszt constantly arranged and transcribed the works of other composers, including all the nine symphonies of Beethoven, songs of Schubert and operas of Mozart and Verdi. (His *Rigoletto Fantasie* is one of his popular pieces.) He did all this in a spirit of deep appreciation, although the results were often not particularly happy. But one set of melodies was provided for him by his native Hungary, and these he glorified and made immortal in the astonishing series of nineteen *Hungarian Rhapsodies*, known and loved all over the world.

Liszt wrote two piano concertos, of which the one in E-flat is musically the finer, although both have been popular with concert pianists. His sonata in B minor is an elaborate composition of great length, full of original experiments, yet lacking in true inspiration. Brilliant, spectacular, sensational, successful—all these adjectives can rightly be applied to Franz Liszt, but for piano music as such the listener inevitably turns back to Chopin, to Schumann, to Beethoven and to Bach.

Rubinstein was the only piano virtuoso whose brilliance could be compared with that of Liszt, but as a composer his significance is comparatively slight. He wrote five concertos, of which the one in D minor (no. 14) seems to be the best. But the public remembers Rubinstein today as the composer of the sugary *Melody in F* and *Kammenoi-Ostrow*, a respectable bit of program music, but certainly not a cosmic work.

Of the other Russians, Tschaikowsky achieves importance through his great piano concerto in B-flat minor, whose popularity in the concert hall is well deserved. Some of his smaller pieces, such as the *Troika*, *Song without Words* and *The Seasons* (containing the popular *June Barcarolle*) are quite charm-

ing. Balakireff wrote an Oriental Fantasy, *Islamey*, which is considered one of the most difficult of all compositions for the piano, and the modern Russians, Scriabine, Stravinsky and Prokofieff, have all contributed interesting material to the keyboard. Rachmaninoff is perhaps of the greatest current importance, with three fine concertos to his credit, and some excellent smaller pieces, including the famous *Preludes*.

Grieg managed to express a Scandinavian nationalism in his piano music (some of his short pieces have become immensely popular) and also produced one of the few great piano concertos, a wonderfully effective work, full of typically Norwegian rhythms and harmonies. Sinding is another popular nationalist, best loved for such little pieces as the *Frühlingsrauschen* (Rustle of Spring) and the *Marche Grotesque*.

France has added much to the world's piano music, creating a new idiom of the impressionistic type, which had been foretold by Chopin but never completely realized until the advent of Debussy. Before him, César Franck had asserted his nobility of spirit through the piano, as also the organ and the orchestra, and his *Symphonic Variations* and the great *Prelude, Chorale and Fugue* belong among the masterpieces of all musical literature. Saint-Saëns wrote several splendid piano concertos, and there are attractive smaller works by such composers as d'Indy, Fauré, Chaminade and Godard.

But it is Debussy who has given real individuality to French piano music, and his novel effects of tonal coloring, suggesting gray, nebulous backgrounds and blurred outlines, like the landscapes of Corot, or the impressionistic painting of Monet, represent something unique in music, thus far defying imitation by any other composer. Debussy is primarily a composer of program music, and most of his pieces have descriptive titles, such as *Gardens in the Rain*, *Goldfish*, *Reflections in the Water*, *The Submerged Cathedral*, *The Joyous Island*, *Pagodas*, *The Girl with the Flaxen Hair*, *Evening in Granada*, *Moonlight* (*Clair de lune*). But there are some fine *Preludes*, which must be called absolute music, as well as a *Danse* and other music whose program is only faintly suggested. The most popular and obviously picturesque material in the Debussy repertoire is

the famous *Children's Corner*, containing the *Golliwogg's Cakewalk* and other amusing bits.

Ravel's piano music suggests that of Debussy, yet with an individuality of its own and a tendency toward more directness of style. Two sets of pieces, *Miroirs* and *Gaspard de la nuit*, contain interesting material, and there is an elaborate series of *Valses nobles et sentimentales*. Of his smaller works, the *Pavane for a Dead Infanta* is of a rare loveliness, and the *Jeux d'eau* (The Fountain) remains a favorite because of the brilliancy of its flashing colors. A satirical style has been successfully developed by Eric Satie, Poulenc and others.

The modern Spaniards, Albeniz, Granados and De Falla, have written remarkable piano music, full of a real national spirit, with the *Iberia* of Albeniz a particularly colorful work. England has also produced some piano music of real value in modern times through Percy Grainger, Cyril Scott, Frederick Delius and other composers, and Poland has produced Paderewski (eminent as a creator as well as an interpreter, and not to be judged merely by his popular *Minuet*) and more recently the heretical Szymanowski. Macdowell is America's most important composer of piano music, with three sonatas, two concertos, and numerous little pieces. (*Woodland Sketches*, *Witches' Dance*, *Uncle Remus*, *Sea Pieces*) and attractive material has also been contributed by Ethelbert Nevin, Daniel Gregory Mason, Arthur Foote, John Powell, Mrs. Beach, John Alden Carpenter, Leo Sowerby, Harold Morris, Eastwood Lane and others. George Gershwin's piano concerto in F and his epoch-making *Rhapsody in Blue* have already won recognition as significant music of a definitely American type.

While the piano and the organ have nothing in common except the arrangement of the keyboard (and even here the organ has an advantage of at least three to one), they are worth bracketing if only because the early popularity of the organ led directly to the more practical keyboard instruments of percussion. Frescobaldi, Froberger and other giants created a technique that made possible the works of Bach, César Franck, Guilmant, Widor and other composers of organ music, and

today the organ has become an actual substitute for the orchestra, with the addition of theatrical sound effects aimed particularly at motion-picture audiences.

Bach's great organ music has been discussed in its polyphonic aspects (see p. 147), and that of César Franck was written in the same tradition. The French organists have shown a particular talent for this most versatile of wind instruments, both as interpreters and as creators, with Marcel Dupré a worthy modern representative.

The organ, however, is too detached from everyday music to be of vital interest to the average listener. He is no longer likely to hear great organ playing in any church, and the performances in theatres and over the radio are cheapened by spectacular tricks, abuse of the tremolo stop, and mere experiments in freakish tone colors.

The piano, on the other hand, remains the household instrument (although sadly neglected by amateurs in recent years), the most practical and useful of all purveyors of music, with unlimited possibilities for concert use, as well as endless opportunities to help the composer, the interpreter, the teacher and the student in whatever branch of music may be preferred.

CHAPTER XXX

OTHER SOLO INSTRUMENTS

Outside of the piano and the organ, the instrument most heard as a soloist is the violin, generally requiring some accompaniment, however, such as that of the piano. Much beautiful music has been written for the combination of violin and piano, largely in the form of the sonata, and the violin concertos, with orchestral accompaniment, are as significant and certainly as popular as any of the similar compositions for piano.

The structure of the violin has already been described in some detail (see pp. 85-86). It is impossible to tell how early the idea of playing on strings with a bow may have been carried out. Certainly this method of producing musical tones was soon differentiated from the plucking or hammering of strings, and with new and significant effects of tonal coloring. Any bowed instrument has a great advantage over a strict percussion instrument in the fact that a tone can not only be sustained at will, but also made to swell and diminish without any break in its continuity. The tone of a piano or any plucked instrument necessarily begins to die the moment it actually sounds, and this is a distinct handicap to expression. But the passage of a bow across a string can always be affected by varying pressure, and in this respect the bowed instruments are similar to wind instruments, including the organ and the human voice. The percussion instruments make up for their handicap, however, by the ability to sound many notes at one time, thus creating a compound tonal coloring that may prove exceedingly effective, as indicated by the piano music of Chopin and Debussy.

The violin itself had reached perfection as early as the sixteenth century, and the work of the great school of violin makers of Cremona (including Stradivarius, Amati and

Guarnerius) has never been improved upon. The instrument was actually in advance of its composers and interpreters, but the seventeenth century saw the rise of such giants as Vitali, Corelli and Vivaldi, and they were followed by Veracini, Tartini, Nardini, Pugnani, Viotti and others, maintaining an unbroken line of Italian violin composers and virtuosi right up to the time of the spectacular Paganini himself.

The works of these early composers are still played on the concert stage, and they laid the foundation for all modern violin technique. Corelli's variations on an old melody known as *La Folia* (also treated by Vivaldi) give a good idea of his style and technical resources. Vivaldi's concertos were carefully studied by Bach, and unquestionably influenced him considerably. Tartini is best remembered by his famous *Devil's Trill* sonata, while Pugnani and others have been kept alive by the attractive arrangements of their smaller pieces by Fritz Kreisler.

But some of the finest violin music has been written by men who were not primarily violinists. Handel, Bach, Haydn and Mozart all contributed masterpieces to the literature of the instrument, although Mozart alone was distinguished as a performer on the violin, and even his abilities were overshadowed by his virtuosity at the harpsichord. Handel's violin sonatas are of a broad melodic beauty, but less brilliant than those of the Italian composers. Bach wrote six unaccompanied sonatas for the violin, reminding one of his organ style, yet very effective even for modern performers. Three of them could more properly be called suites, for they consist of dance movements, and one of them includes the famous *Chaconne*, Bach's most popular piece of violin music and unquestionably one of his great inspirations. (It has been transcribed for piano, and conversely much of Bach's other music may be found today in transcriptions for the violin, like the popular *Air on the G String*.) Bach's violin concertos are also essentially polyphonic music of the organ style, and on the whole less significant than the unaccompanied sonatas.

Haydn's violin sonatas are of no great importance, except as they aided in the development of what is now known as the

sonata form. Mozart did much more with the violin sonata, and his works in this form are admirable material for any amateur possessing musical sense and an average technique. The Mozart concertos are even more important, and still hold their own on the concert stage.

Once more the name of Beethoven looms large in the making of musical history. His violin sonatas are far greater even than those of Mozart, and for the first time the piano is given an importance equal to that of the solo instrument. Like the later sonatas of César Franck and Brahms, these works are not really solos at all, but a high type of ensemble music. The sonata in A, op. 47, originally written for the English violinist, Bridgetower, was later dedicated to Rodolphe Kreutzer, a leading virtuoso of his day, and has been known ever since as the *Kreutzer Sonata*. Its first movement contains emotional power (but little of the sensuous significance read into it by Tolstoy and others). The second is a lovely slow theme, followed by quite orthodox and conventional variations. The Finale is brilliant, with a skipping melody in the folk-tune style.

Many of the other violin sonatas of Beethoven are well worth hearing, and most of them are not beyond the ability of good amateur performers. Possibly the finest, from a purely musical standpoint, is the one in G, op. 96, written for the French violinist, Pierre Rode. Two *Romances*, op. 40 and 50, for violin and orchestra, still popular with concert players, foreshadowed the great *Concerto in D*, op. 61, which ranks among the masterpieces of Beethoven and close to the highest place in the violin music of the world. (The Brahms concerto is its only real rival.) Here, as in his sonatas, Beethoven does not treat the violin as a mere soloist, but rather as an individual balance to the orchestra. Nor is he concerned with virtuosity as such. He aims only to express great musical thoughts, for which the violin and the orchestra happen to be the medium at the moment. Even the opening movement contains broad melodic lines, adapted to sensuous beauty rather than brilliance, with the orchestra furnishing a long introduction out of which the violin part grows only gradually. The slow movement again emphasizes melodic beauty, and the Finale has a definite

folk-theme, of Russian origin, lively and attractive in its vigorous tunefulness.

Schubert wrote a concerto, a sonata and three sonatinas for the violin, but they are of no great importance. Schumann's two sonatas have a greater significance, both for the violin and for the piano, and their musical content is up to his usual high standard. Mendelssohn takes an honored place among composers for the violin solely because of his *Concerto in E minor*, written for one of the greatest of violinists, Ferdinand David, and unquestionably influenced by his technical knowledge of the instrument. The Mendelssohn concerto is the most grateful of all the larger works for the violin, and it is likely that listeners and performers alike will never tire of its appealingly melodious measures. Emotional power is not conspicuous, but the first movement has its dramatic moments, particularly in the immediate announcement of a broadly exultant theme; the slow melody is of an ethereal loveliness, and the brilliant Finale has technical and musical qualities that make it absolutely sure-fire.

Brahms contributed three of the finest sonatas to the literature of the violin, as well as the greatest of all the concertos. All of the Brahms sonatas are worth hearing, the most popular being the second, op. 100, which opens with a melody rather startlingly reminiscent of the Prize Song in *Die Meistersinger*. The concerto is in the same key as Beethoven's, D major, and has proved itself at least the peer of that masterpiece. It was dedicated to the great Joachim, and its technical difficulties are of a type that represented the personal specialties of that virtuoso, particularly the complicated double-stopping. Melodically, the Brahms violin concerto stands among the supreme musical inspirations of the world. Its opening theme, immediately announced by the orchestra, enjoys a great variety of treatment, and is contrasted with vigorous chords by the violin and a soaring melody whose original intervals produce inevitable shivers of ecstasy. The second movement has a slow theme of "linked sweetness long drawn out," and the Finale brings a rush of brilliant double-stops that are breath-taking.

Among other violin concertos, a high place must be given to that of Tschaikowsky, also in D major, op. 35, dedicated originally to Leopold Auer, the most famous of modern teachers, and containing not only extreme difficulties of the technical sort, but a wealth of romantic melody and dramatic effects. The slow movement is a simple and plaintive song, in minor key, not at all hard to play, so far as the notes are concerned, but requiring great beauty of tone for its proper interpretation. In the riotous Finale there is a distinct flavor of Russian folk-music.

There are two concertos and a *Scottish Fantasy* by Max Bruch, all well established in the violin repertoire. The concertos are melodious and orthodox, safe material for any audience not too sophisticated, and the Scotch piece disguises its folk-themes so well that the Scotch people themselves did not recognize them. Saint-Saëns is represented by three violin concertos, all dedicated to the brilliant Sarasate, and all excellent music. In addition to these, the French composer produced a colorful *Havanaise*, an *Introduction and Rondo Capriccioso*, a *Romance* and a *Concert Piece*, all for violin and orchestra, and two sonatas for violin and piano.

The so-called *Spanish Symphony* of Lalo is really an elaborate violin concerto, in five movements, some of which are generally omitted in performance. It is full of striking melodic effects, and uses in its Finale a Spanish folk-tune known as *The Silversmith*. Lalo also composed an earlier concerto in F minor, a *Romance-Serenade*, a *Norwegian Fantasia* and a *Concerto Russe*, all for violin and orchestra.

Ludwig Spohr wrote no less than seventeen violin concertos, most of which are now forgotten. This is also true of the once popular works of the Belgian de Beriot, which included seven concertos. But another Belgian, Henri Vieuxtemps, a famous virtuoso and composer for the violin, still lives in the concert hall through his five brilliant concertos, as well as a *Ballade and Polonaise* and a *Fantasia-caprice*. Henri Wieniawski was another virtuoso whose compositions showed vitality, and his two concertos, a *Légende* and a rather cheaply showy *Fantasia* on airs from Faust are still heard occasionally. Joachim also

wrote three concertos, of which the most popular had the title *Hungarian*. Other violin concertos worth mentioning are those of Glazounoff, Sibelius, Carl Goldmark (with a very effective slow melody), Sinding, Reger, Sinigaglia, Dvorak, Emanuel Moor and the modern Prokofieff.

The spectacular Paganini did little composing in the larger forms, but his twenty-four caprices, unaccompanied, became very popular, and several of them were transcribed for other instruments, as in Liszt's treatment of *La Campanella*. (The Brahms piano variations on a Paganini theme are famous.) He is credited with two concertos, and wrote variations on the well-known melody of the *Carnival of Venice*, as well as a *Witches' Dance*.

The one violin sonata that stands out as a highly original work, quite different from its conventional companions, is that of César Franck. It shows all its composer's best characteristics of style, particularly the ingenious use of short phrases as thematic material, polyphonically developed, the bold harmonies, and the subtle atmosphere of mysticism. The balance between piano and violin is admirable throughout, and the piano is actually the more difficult of the two parts. The opening movement shows how a beautiful melody may be constructed from a succession of two-tone patterns. In the second the piano takes the lead, developing a passionately romantic theme in minor key, with a wild accompaniment of broken chords, covering the entire keyboard, and continuing in dramatic dialogue with the violin. Next comes an *Intermezzo*, consisting mostly of recitative passages for the violin, in response to suggestions of earlier thematic material by the piano. The *Finale* is a perfect canon, with the two instruments overlapping in their presentation of a singing melody, in exact duplication, an amazingly effective movement throughout.

Grieg's three violin sonatas have made a permanent place for themselves in the repertoire, showing individuality of material and a fine sense of form. Fauré, d'Indy, Richard Strauss, Rubinstein, Juon, Ornstein and others have also produced violin sonatas of merit. On the whole, the instrument is well supplied with material, both on the side of

pyrotechnics and along the classic lines of purely musical value.

As compared with the literature of the violin, that of the violoncello, or cello, is almost infinitesimal. In spite of the frequent exclamations of rapture over the "human voice" of the cello, it is not really a popular concert instrument. There is too little flexibility in its tones, and the rich baritone or bass quality, easily exaggerated in an oversentimental fashion, becomes monotonous when deprived of contrasting colors. People like to hear the cello as a soloist in short pieces, like the *Swan* of Saint-Saëns, or in transcriptions from other instruments, but they are seldom willing to sit through any of the larger works. In the string quartet and trio the cello has assumed an important place, and its position in the orchestra is one of great responsibility, with frequent opportunities for the announcement of broad themes, and even individual solos. As a member of any ensemble, the cello has a tremendous value, but in the field of the sonata and the concerto it will never threaten the supremacy of the violin.

One of the most effective cello concertos is that of Haydn, a favorite with that master interpreter, Pablo Casals, containing many passages in the higher registers that have the lightness and grace of violin music. Schumann and Dvorak both wrote excellent cello concertos, and the double concerto of Brahms, for violin, cello and orchestra, is one of the great works of musical literature. By letting both solo instruments play frequently in double-stops, Brahms creates the effect of a string quartet, and thereby imitates the form of the old Bach concertos, in which a group of solo instruments was heard in contrast with the full orchestra.

Beethoven's five sonatas for cello and piano are classics of their kind, full of good music, but not calculated to display the possibilities of the instrument to modern ears. He also wrote three sets of variations for the cello, of no great importance. A triple concerto for violin, cello and piano with orchestra is historically interesting, and also shows something of the Bach concerto style.

Schumann wrote five short pieces for the cello, under the title *Im Volkston* (In the Folk Style). Mendelssohn was responsible for two sonatas and some variations, but the best modern cello sonata is probably that of Grieg, which contains typically sturdy melodies and incisive rhythms, in the Norwegian idiom. The César Franck violin sonata can also be played on the cello, quite effectively, and there is a respectable but not too exciting sonata by Richard Strauss. Saint-Saëns, Ropartz, Moor and Reger are other composers of cello sonatas. Show-pieces for the cello have been written in quantity by Popper, Goltermann and other virtuoso composers, and there is a rather cheaply spectacular set of *Variations on a Rococo Theme*, by Tchaikowsky.

Solo music for the viola is even more limited than that for the cello, although it is often given important leading parts in the string quartet and the orchestra. (One of the most effective solo passages for the viola occurs in the *Caucasian Sketch* of Ippolitoff-Ivanoff, *In the Village*.) Schumann wrote some *Märchenbilder* for viola and piano, which are important chiefly as a musical curiosity, and there are sonatas by York Bowen and a few short pieces by other composers, including a *Concertino* by David and some *Hebrew Melodies and Variations* by Joachim. A prize-winning *Suite* by Ernest Bloch is outstanding among modern works for the viola.

Wind instruments have had a number of solo opportunities, in the orchestra and various chamber-music combinations, as well as individually, with piano accompaniment. The flute has been a popular solo instrument, and always will be, when played by such a master as Georges Barrère, for example. Bach's sonatas and trios for the flute (with violin added in the latter) are fine music, still heard in the concert hall. But much of the later flute music consists of transcriptions, largely of operatic excerpts, and variations on rather obvious tunes. There are some French compositions in the modern style, written for the flute, and a *Poem*, for flute and orchestra, is one of the outstanding works of the American, Charles Griffes (introduced by Barrère shortly before the untimely death of its composer).

The clarinet enjoyed some special attention from a number of great composers. Mozart wrote a charming quintet, featuring the clarinet, and Brahms did the same thing on a much larger scale, inspired by the playing of Mùhlfeld. Brahms also composed a clarinet trio (for the same player) and two fine sonatas for clarinet and piano. Weber and Spohr both wrote clarinet concertos, Reger contributed a sonata and Debussy a rhapsody.

The French horn is the leading instrument in a trio by Brahms, and Richard Strauss wrote a concerto for the horn (op. II). The oboe enjoys a modest solo repertoire, and the French-American Lœffler produced some of his most delicate and subtle work in two rhapsodies for oboe, viola and piano.

The trumpet, cornet and trombone are heard as soloists mostly in transcriptions of the world's worst music.

CHAPTER XXXI

SYMPHONIC MUSIC

The further one advances in the art of enjoying music, the more one is likely to be convinced that it finds its highest expression in the symphonic form. No other type of music offers the opportunities for sublimity of invention, perfection of workmanship, and the direct transference of abstract moods and emotions that are to be found in the symphony.

Bach composed his music before the symphonic form had been developed, but he instinctively followed its basic principles of statement, contrast and reminder in his greatest contributions to absolute music. Wagner, Verdi and other operatic composers wrote very little absolute music as such, and therefore did not arrive at symphonic composition, although they balanced this shortcoming by their dramatic works. Chopin's unique devotion to the piano precluded any symphonic composition on his part, but he used the sonata form with complete success, and a symphony, it should be remembered, is after all a sonata for orchestra. Debussy's art also was too highly specialized for symphonic expression, but some of his orchestral works have a formal significance equal to that of a symphonic movement. Except for these few composers, every really important creator of music since the middle of the eighteenth century has written something in the symphonic form; and it is by their symphonies that the final standing of most great composers is estimated.

Just by way of reminder, remember that a symphony is an elaborate composition, generally in four movements, written for the full-sized orchestra (which should have from 80 to 100 players for a proper performance), and that at least one of the movements (regularly the first) must be in sonata form (see pp. 109-124). A detailed analysis has already been made of

three great symphonies, the *Unfinished* by Schubert, Mozart's in G minor, and the fifth of Beethoven, in C minor. All of these three masterpieces should be heard again in the course of this general survey of the symphonic music of the world.

While some symphonies were written before Haydn, notably those of K. P. E. Bach (son of the great Johann Sebastian), it is fair to bestow upon Haydn the title of "father of the symphony." He not only perfected the sonata form, a most important feature of every symphony, but his experiments with the orchestra made it possible for him to work out an instrumentation that is the basis of all modern orchestral music. His simple, naive, human qualities gave to his symphonies a sincere straightforwardness, and his close association with the Croatian folk-music unquestionably aided in the directness and beauty of his own melodic inspirations.

Haydn has been credited with about 125 symphonies, although the exact number is not known. Many of them still appear regularly on concert programs, and their freshness of style and sterling musicianship are as impressive as ever. Some of the Haydn symphonies have titles that indicate a definite program in the mind of their composer, although they should all be considered primarily as absolute music. An amusing example is the *Farewell Symphony*, in whose last movement the parts drop out one by one (each player originally blowing out his candle as he departed) leaving at the end only two violinists. This was Haydn's way of hinting to his patron, Prince Esterhazy, that the orchestra men were entitled to a vacation.

The *Surprise Symphony* has been touched upon (see pp. 135-136), and it contains much of interest in addition to the slow theme with variations, whose crashing interruption gave the symphony its name. It is one of the so-called Salomon set, written for performance in England at a series of concerts managed by J. P. Salomon. These Salomon symphonies include the greatest of Haydn's works in this form. In addition to the *Surprise*, there is one in E-flat, known as the symphony "with the drum roll" (a feature of the introduction to the first movement), one called *Military* (because of certain percussion

effects in the second movement), one in B-flat and another in E-flat, a *Clock* symphony (with bassoons and strings supplying the tick-tock), two symphonies in D and a familiar one in C minor, and finally another in B-flat and one in C major. An earlier set, known as the *Paris Symphonies*, includes the *Oxford* and several others with descriptive titles, which, however, were not the composer's own.

Haydn wrote his first symphony when Mozart was three years old. But by the time Mozart was eight, he himself had already composed a symphony, and before he died at the tragically early age of 35, the younger composer had given his old friend and preceptor many ideas for the improvement of the symphonic form, which are apparent in Haydn's own masterpieces. Haydn was first the model but eventually the follower of the young genius whom he outlived.

Among over forty symphonies written by Mozart, three stand out prominently, demanding recognition among the supreme creations of musical art. They are the last three symphonies of his career, and were all composed within the incredibly short space of about six weeks. The first is in E-flat; the second is the masterpiece in G minor, already described; and the third is the famous *Jupiter Symphony*.

The E-flat symphony is of great melodic beauty. Its most popular movement is the minuet, which starts in a rugged style, quite different from the conventionally dainty music associated with this dance, but goes into a trio of real charm and sweetness, melodically related to the slow theme of the *Jupiter* and to the Finale of Beethoven's *Fifth Symphony*.

The G minor symphony is perfect music from start to finish, and better known today than either of the others. But the *Jupiter*, in C major, goes beyond it in classic dignity and grandeur. Its themes are simple, but they are treated with a musical mastery that give the whole symphony a truly Olympian splendor. The Minuet contains a melody that is reminiscent of the second theme in the opening movement of the G minor symphony (see p. 119), and the Finale is built largely on a four-tone pattern appearing at the start, which is polyphonically

treated and finally inverted for the subject of a brilliant fugue that brings the symphony to a close.

MOZART MINUET



The giant Beethoven picked up the symphony where Haydn and Mozart had left it, near the close of the eighteenth century, and his first works in this form might have been credited to either of these predecessors. But it was not long before his original genius began to assert itself. Beethoven's first and second symphonies are conventional, but pleasing. (The second contains a beautiful slow movement whose opening theme is embodied in the hymn-tune, *Berlin*, and incidentally presents a melodic pattern that has become far too familiar.)

The third symphony of Beethoven is the stupendous *Eroica*, perhaps the greatest of the nine that he composed. Originally inspired by Napoleon, but later dedicated merely "to the memory of a hero," there is a majesty of style all through this symphony that makes it truly representative of the noblest creative work of its composer, and worthy to stand beside any of the other inspirations of musical literature. The first theme is announced immediately by the cellos, starting on the familiar pattern of the major triad, but quickly descending to a minor seventh which gives the melody a touch of complete originality. The second theme is of the chromatic type, tenderly sung by wood-winds and strings in alternation. The development is bold, even going so far as to introduce new thematic material, against all previous rules of symphonic writing. Just before the recapitulation begins, another audacious touch brings back the opening theme (played by the horn) in an actual discord of tonic and dominant, which at first was thought to be a slip of the pen, but which Beethoven himself declared to be intentional (distinctly a bit of modern harmonizing).

The second movement of the *Eroica* is a sublime funeral march, one of the greatest of them all, rivaled only by that of Siegfried, in Wagner's *Götterdämmerung*, and the familiar masterpiece of Chopin. The third movement is a Scherzo in fast triple time, with a middle section that suggests horn calls on the notes of the major triad once more. The Finale has a brilliant introduction of scale passages and chords, after which a simple theme, played by pizzicato strings, leads to a series of remarkable variations. The third variation develops what is essentially a new melody, serving as a second theme for the movement. It is this theme, played in both a lively and a somber style, that gives the closing pages of the symphony some of their most appealing moments. The first theme is finally made the subject of a fugal passage, and the symphony ends brilliantly, with a new motif added to the complex treatment of the other melodic material.

The *Fourth Symphony* of Beethoven, in B-flat (op. 60), goes back to the style of Mozart, and seems rather simple, almost naive, after the emotional depth of the *Eroica*. It contains charming melodies and a sparkling gaiety, which make it a fitting interlude between the dramatic third and fifth symphonies.¹

The sixth symphony is known as the *Pastoral* (in F, op. 68) and was introduced on the same program with the fifth. It is quite definitely program music, and Beethoven himself supplied such descriptive titles as "Awakening of joyful feelings on arrival in the country," "By the brook," "Village Festival," "Thunder Storm," "Shepherd's Song," "Thanksgiving of the peasants after the storm." Much of the music contains imitations and suggestions of the sounds of Nature. At the close of the second movement, three bird-songs are heard simultaneously, the flute representing the nightingale, the oboe the quail (the song of the German bird is quite different from our own bob-white), and the clarinet playing the cuckoo-call in major thirds. There is a realistic country dance and the musical description of the storm is quite convincing, finally dying away

¹ See pp. 122-125 for an analysis of the *Fifth Symphony*, and also pp. 126-135.

in muttered trills of the double-basses. The major triad supplies the chief melodic material for the last movement, first sounded by the clarinet in pastoral fashion, then answered by the horns, and finally creating a typical Beethoven tune, which permits a variety of treatment. (This melody has been successfully adapted to the "Come hither" of *Under the Greenwood Tree* in Shakespeare's *As You Like It*.)

The *Seventh Symphony* is in A major (op. 92), and belongs among Beethoven's greatest, although its tone is light and cheerful rather than dramatic or emotional. Wagner's description of it as "the apotheosis of the dance" has been generally accepted, but its rhythms do not by any means represent actual dance forms. The first movement has a very long introduction, leading eventually to a Presto section in which a short theme in 6-8 time provides most of the material for the movement. The second movement (Allegretto) has a fairly slow theme which begins on a monotone, getting its character entirely from the harmony. This harmony soon develops into an actual countermelody, distributed among various members of the string group. A contrasting theme, in major key, turns the rather somber character of the movement into a lyric mood, and the materials of both these themes are interestingly developed to the close of the movement. Then comes a Scherzo of the liveliest character, in triple time, with a trio which quotes an Austrian folk-song. The Finale has a strongly Celtic flavor, and its first theme is practically the same as the Irish tune, *Kitty Coleremie*. Beethoven had previously used this tune in his accompaniment to another Irish song, *Nora Creina*, and at the time of the composition of the seventh symphony he seems to have been deeply interested in Irish folk-music. Actually, this final movement is an Irish reel, in 2-4 time, but carried out on a gigantic scale. It is in this Finale and the preceding Scherzo that the symphony rightly earns its dance title.

The *Eighth Symphony*, in F, again suggests Haydn and Mozart, particularly in the opening movement and the Minuet. There are beautiful melodies, and some original touches in the workmanship, with a final Rondo of unusual length. But the

significance of this symphony today is chiefly that of an interesting contrast, leading to the monumental ninth and last of the series, which came eleven years later.

While there is a tendency to exaggerate the importance of the *Ninth Symphony*, merely because of its size and the novel use of a chorus and soloists in the last movement, it holds its own musically with the *Eroica* and the fifth, and goes beyond both of these masterpieces in its effects of originality. The first movement has a mysterious introduction, hinting at the first theme, which is finally announced in unison, fortissimo. The second theme is more melodious, and there is much development of these and other materials. Next comes an ingratiating Scherzo, introduced by several announcements of its chief rhythmic and melodic pattern, one of which is by the drums alone. A contrasting middle section changes the triple to common time, with a more dignified scale melody. The Adagio has a beautiful slow theme, and its mood is of calmness and repose. But the opening notes of the Finale indicate strife and struggle. The argument is definitely shown to be over the proper climax for the symphony, with the cellos and double-basses first stating the case in a rugged recitative. The themes of each of the preceding three movements are suggested in turn, but all are rejected, with the recitatives seeming to utter increasingly angry protests. The repeated efforts of the Scherzo theme to make itself heard are rudely interrupted by the kettle-drums, and find no favor whatever. At last the wood-winds hint at the melody that is to become the choral theme, and the bass strings immediately take it up with complete approval, playing the entire theme in octaves but with the effect of a unison. Its development begins at once, first with the addition of a simple bass, then with a countermelody in the strings, and finally in a full wood-wind harmony. (At one point in the Finale, this choral theme is given a distinctly jazzy treatment, with the melody broken up in syncopations and a strange instrumental color of trumpets, wood-wind, triangle and drums. See p. 317.) A brilliant coda brings the instrumental portion of the Finale to a close. The noise of battle is heard again (this time in a dissonant chord which actually contains every one of the

seven notes of the diatonic scale) and a baritone soloist takes up the recitative formerly left to the cellos and basses. His invitation to the chorus meets an immediate response in the words "Joy! Joy!" and the entire theme is soon heard in full choral harmony. From here to the close the music is mostly vocal, with one vigorous syncopated passage announced in unison by the male voices, in contrast with the smoothness of the principal theme, and another section, both beautiful and difficult, allotted to the solo quartet, with each singer given some measures of flexible legato that constitute a real test of breath control. There are cruel difficulties for the chorus also, particularly in the sustained high pitch demanded of the sopranos. By comparison with the polyphony of Bach, this can hardly be called great choral music. Yet it serves its purpose, rising to one impressive climax after another, until the triumphant mood of universal joy overrides all difficulties, leaving the final purpose of the symphony convincingly realized.

In summing up the nine symphonies of Beethoven, it may be noted that three of them, the *Eroica*, the fifth and the ninth, are great masterpieces of original thought and dramatic power; three others, the first, second and fourth, are little more than echoes of Haydn and Mozart; and the remaining three, the sixth (*Pastoral*), seventh and eighth, fall between the two extremes, showing individual touches of Beethoven's characteristic style, but by no means throwing off the shackles of tradition. With the possible exception of Brahms, no other composer made so significant a contribution to symphonic music.

Of Schubert's ten symphonies, only two are commonly heard today. The *Unfinished Symphony* has already been analyzed (see p. 113). The seventh symphony, in C major, "of heavenly length," according to Schumann, marks the end of the classical period and the beginning of the romantic. It is essentially a transition symphony, and appeals equally to lovers of pure melody, in correct form, and to those who like their music with a dash of drama or emotional appeal. The second theme of the first movement has an almost Oriental flavor, and melodically foretells the corresponding theme of the second symphony

of Brahms. The leading melody of the second movement, in minor key, has a lilt and a nonchalant loveliness that could only be Schubert's. There is an entrancing Scherzo, in a fast waltz time, with suggestions of actual Viennese dances, particularly in the trio. The Finale is full of sparkling vivacity, with the atmosphere of the dance still predominant. Its vigorous, straightforward second theme has something of the spirit of the popular *Marche Militaire*. This C major symphony is quite as well worth hearing as the more familiar *Unfinished*.

Mendelssohn wrote his first symphony when he was only fifteen years old. While this has little more than historical interest, three of his later works in the symphonic form, known as the *Scotch*, *Italian* and *Reformation* symphonies, are fully deserving of attention. They are program music in name only, for although their composer intended to justify his titles, their influence was evidently of the most general sort, and he ended by writing what was practically absolute music. The *Scotch Symphony*, supposedly inspired by a visit to Scotland, shows a trace of the Scottish folk-dance in the second movement, a lively Scherzo, but the rest is mainly conventional German composition. The *Italian* also shows little of local color until the last movement, which is a Neapolitan Saltarello, in a typically furious rhythm. But the *Reformation Symphony* uses both the *Dresden Amen* (later immortalized in Wagner's *Parsifal*) and Luther's *Ein' feste Burg*, in direct quotation, and the program of this work is altogether the clearest of the three.

The four symphonies of Schumann are significant in their musical ideas, but suffer from an inadequate command of the orchestra. The first, in B-flat (op. 38) is generally given the title of *Spring*, the composer's own idea. It contains some lovely melodies, particularly the second theme of the first movement and the first of the Scherzo, which is anticipated in the coda of the preceding slow movement. The Finale uses a syncopated scale for an introduction, and then goes into a charmingly graceful pattern for the violins, really not symphonic in character, but thoroughly pleasing to the ear.

The second symphony, in C major (op. 61) is considered superior to the first, and perhaps the best of the four. Its

introduction presents a trumpet-like theme which provides a melodic basis for the whole symphony, thereby producing an unusual unity of design and mood. The second movement is a lively Scherzo, originally written for strings alone, with wind instruments added later. The Adagio contains a beautiful slow melody, and the Finale brings back material from the earlier movements, added to new themes, in a well-wrought musical texture.

The third of Schumann's symphonies is known as the *Rhenish* (E-flat, op. 97) because of the composer's own statement that it records impressions received during a trip down the Rhine to Cologne. There are passages representing the feelings created by a religious ceremony in the famous cathedral, but the greater part of the symphony leans toward lightness and gaiety.

The so-called fourth symphony was really the second written by Schumann, and its original title was *Symphonic Fantasia*, indicating some unconventionalities of form. The movements are played without a pause, and there is an interchange of thematic material throughout, as in the second symphony. The second melody of the first movement is one of those soaring flights of fancy that one associates naturally with the work of Schumann, and there is a similar example of inspired tunefulness in the Scherzo. The Romanze, or slow movement, has an expressive minor melody, sung by the oboe, which unquestionably influenced the slow movement of the César Franck symphony and the third section in the F major symphony of Brahms, many years later. Schumann also composed an *Overture, Scherzo and Finale* (op. 52) which is practically the same as a symphony without a slow movement, and has gained wide popularity.

The program type of symphony reached its extreme in the compositions of Hector Berlioz, who evidently found it almost impossible to write absolute music. His *Fantastic Symphony* has the subtitle "an episode in the life of an artist" and an introductory note which explains that the music represents the dream of a young musician, drugged by opium, with his beloved represented by a definite melody, appearing as a "fixed

idea" all through the symphony. The first movement concerns itself largely with this leading theme. The second describes a ballroom scene, the third is pastoral (Scenes in the Country), and the fourth is a gruesome March to the Gallows, in which the love theme is interrupted by the stroke of the executioner. The Finale is called Dreams of a Witch's Sabbath, attaining an atmosphere of frenzied horror such as music seldom has attempted, and perhaps never with such success. A burlesque version of the *Dies Irae* is introduced, as an interruption to the witch's dance, and at the close the dance takes the form of a fugue, whose climax again introduces the sinister theme of the *Dies Irae*.

The next symphony of Berlioz has the title *Harold in Italy*, and is based upon the Byronic character of Childe Harold. Again the composer uses the "fixed idea," this time in a theme representing the hero, played by the viola, which has a prominent part throughout the entire work. Every movement has its own title, ending with an "Orgy of Brigands," which is sufficiently terrifying.

Berlioz produced his symphonic masterpiece in the *Romeo and Juliet* symphony, which consists of eight parts, mostly definite scenes from the Shakespearian play. The Introduction represents the strife of the Montagues and the Capulets, expressed in fugal style. Then comes a Prologue, in which a solo voice and three-part chorus are used to give a synopsis of the drama. Outstanding among the later movements is the Queen Mab Scherzo, which not only follows the Shakespearian lines with considerable fidelity, but creates a convincing atmosphere of Fairyland. The funeral of Juliet is not interpreted by a conventional march, but in a fugue, with monotone comment by the chorus. There are dramatic scenes at the grave, with the double tragedy and the final reconciliation of the warring families.

Franz Liszt also wrote program symphonies, one called *Dante* and the other *Faust*. The latter is similar to the Berlioz *Romeo and Juliet*, but attempts to suggest the psychology of the characters in the Faust story, instead of describing definite scenes. The *Dante* symphony has only two movements,

Inferno and Purgatorio, and is more descriptive in character. In both cases, however, the conception was somewhat greater than the realization.

Liszt's finest orchestral writing is to be found in his *Symphonic Poems*, which are really miniature symphonies, with strongly marked characteristics of program music. The first of these is sometimes called *Mountain Symphony*, and is based on a descriptive poem by Victor Hugo. The second is far more dramatic, representing the lament and triumph of the poet Tasso. The third is the popular *Les Préludes*, whose inspiration came from a line of Lamartine, "What is one's life but a series of preludes to that unknown song of which death shall intone the first solemn note?" (The chromatic theme in this poem has been much imitated in modern popular songs.) *Orpheus*, *Prometheus*, *Mazeppa* and *Hamlet* are among the other subjects treated by Liszt in his symphonic poems.

Two minor symphonies of programmatic character are the *Leonore* and *Im Walde* (In the Forest) of Raff, the former containing a famous march melody, once featured in a musical novel called *The First Violin*. There is also a *Rustic Wedding Symphony* of Carl Goldmark, with charming melodies and a sufficiently convincing atmosphere. But all of these program symphonies pale into insignificance when compared with some of the absolute symphonic music written late in the nineteenth century.

CHAPTER XXXII

MORE SYMPHONIC MUSIC

Beethoven seemed to have carried the classic symphony as far as it could go when he wrote his ninth, with the choral Finale. Berlioz and Liszt approached the limits of program music in symphonic form in their dramatically realistic compositions. But suddenly a symphonic composer appeared who calmly went back to the pure classic style of absolute music, and by a combination of nobility of ideas and perfection of workmanship turned out four symphonies that are fully equal to the finest work of Beethoven and superior to everything else in the symphonic literature. That composer was Johannes Brahms.

Strongly influenced by Schumann, and a thorough Romanticist at heart, Brahms nevertheless found it possible to adhere to classic ideals and standards, and to make his appeal through music alone, without any trappings of program or title, and without striving for effects of originality, bizarre tonal coloring or perversions of form. He was able to accomplish more with conventional materials than even Beethoven, chiefly because the whole technique of music had advanced considerably by that time, but he did not depend on the modern harmony and instrumentation that were at his disposal to make his symphonies sound different from those that had gone before. Greatness of invention and greatness of musicianship were enough to make the Brahms symphonies stand out above all their contemporaries with a truly heroic stature.

The first symphony of Brahms, in C minor (op. 68) appeared in 1877, after ten years of preparation. He approached the form with the greatest reverence, and did not allow himself to attempt a symphony until he felt ready and fully equipped for the task. By way of practice in scoring for the orchestra he

had composed two *Serenades* as early as 1860, both in the manner of the classic composers and with modest instrumentation. In 1874 he had orchestrated his *Variations on a Theme by Haydn*, originally written for two pianos, showing a great advance in instrumentation, as well as a remarkable command of formal technique.

When the first symphony of Brahms finally appeared, it was hailed by von Bülow as "the tenth," implying immediate equality with Beethoven. Actually, it stands repeated hearing better than any of the older master's works, and the testimony of orchestral players and conductors who perform all the symphonies over and over again is to the effect that Brahms in general is the least likely of all composers to become tiresome.

Certainly the C minor symphony is a monumental work in every way. The opening chords, thrilling in their broad dignity, with portentous beats of the kettle-drum in a slow 6-8 time, prepare the mind for music of the highest quality, and this standard is never relaxed for a moment. The entire first movement is built on closely knit thematic materials, baffling in their originality, yet always logical in structure, with a preponderance of chromatic intervals preventing any obviousness of melody.

The slow movement is far more orthodox, starting with a broad theme of clear melodic outline, yet quickly developing unexpected harmonic changes. The latter part of this melody, introduced as an oboe solo, brings out some pungent discords in the accompaniment, yet maintains a spirit of tender sweetness to the very end. The rhythmic decorations given to this leading theme are of amazing variety, and much of the movement thus has the effect of variations. There is another oboe solo, over a curiously syncopated accompaniment, whose development points forward to the opening melody of the third movement, and the coda is a remarkable interweaving of thematic fragments, in which, however, the mood of tenderness and calm is never lost.

Instead of a Scherzo there follows a lilting Allegretto, with its main melody first sounded by the clarinet, which also introduces a new theme in minor mood, followed by a second

section of unearthly mystery, in which there are strange echoes of the triplets that made up Beethoven's Fate motif. These triplets persist until the close of the movement, which recaptures a mood of sunny good humor, in spite of all hints of a deeper emotional content.

The Finale has a strange introduction of chords combining the chromatic harmonies of the first movement with a suggestion of the broad final melody yet to come. Then comes a pizzicato passage in which the strings seem to compete with each other, rushing to a sudden climax and then starting all over again. There is a slow theme, announced by the horn, that has been identified with the downward notes of the Westminster Chime (see p. 45) and an answering brief chorale, to be heard later in a sublime climax. But at the moment all this is merely an introduction to the sweeping melody that has so often been compared with the choral theme of Beethoven's ninth symphony. (The resemblance is chiefly one of mood and of the march-like rhythm, although the second half of each theme shows a certain melodic parallel, and it is quite possible that Brahms was deliberately paying his respects to the classic master.) It must be confessed that this fine melody is nevertheless the most obvious thing in the first Brahms symphony. It has an immediate appeal, and is easily remembered, but after a number of hearings there are many other things in the symphony that linger more satisfactorily in the memory.

This broad, folk-like tune in C major is developed in ways that suggest the style of the opening movement, and after a brief reminder of the horn motif, a new theme enters with an animation that seems to point toward a quick finish. But Brahms manages to sustain the triumphant spirit of his Finale through further incredible development of his materials, and eventually lets the broad march melody be heard once more all the way through, followed by still further development, and finally a return of the horn motif, now imitated in canon style at different levels, leading once more into the animated closing theme. The coda still holds some surprises in reserve, for after two crashing "Amens" a rapid rush of notes suddenly "opens the Heavens" to a final overwhelming announcement of the

chorale by the brass, an effect that is nowhere equaled in symphonic music. From there to the end there is little more than the determination to get into the key of C major and stay there, forcibly and unmistakably, somewhat as Beethoven did it at the end of his *Fifth Symphony*, but with far more originality and real excitement. It is a great finish to a great symphony.

The *Second Symphony* of Brahms, in D (op. 73) is the most obviously melodious of the four, and the most easily comprehended at a first hearing. Its mood is pastoral, where the first might be called heroic. A pattern of three tones, heard in the very first measure from cellos and basses, forms the basis of much of the melodic material of the symphony, with almost the effect of a "motto." The first theme follows it immediately, built on the tones of the major chord, like so many of the fine Brahms melodies. (Compare it with the opening theme of the *Violin Concerto*, in the same key, and also that of the *Sapphic Ode*.) A secondary theme, constructed from the notes of the motto, is added to the first, but the real contrast comes in a singing melody, with the violins and cellos harmonizing in thirds, which has the indescribable quality of the noblest Brahms inspirations.

The second movement has a mysterious mood, with its thematic material built upon a descending scale, with much individual harmonizing. It leads directly into the Allegretto, which announces a gracefully tripping tune, sung by the woodwinds over a pizzicato accompaniment of the cellos. This is soon repeated in very fast time, duple instead of triple, creating an entirely new effect. A further variation introduces striking syncopations, and finally the melody returns in its original form, with one poignant octave near the end of the coda to remind the hearer once more of the genius of the composer.

The Finale begins with a flowing theme, constructed from the motto, and later introduces a broader melody, syncopated in typical Brahms fashion. The themes as well as the workmanship show a directness and a buoyancy that make one think of a modernized Haydn, and the sunny charm of the music is maintained to the end.

Musicians are beginning to think that the *Third Symphony* (in F, op. 90) is the finest of all the Brahms works, and possibly the finest in all musical literature. Certainly it is the most consistently interesting, with a combination of melodic beauty and nobility of mood seldom equaled and never surpassed. A motto again stands at the opening, this time consisting of two chords whose harmonies are a basis for much of the later material. The first theme follows immediately, sweeping down over intervals clearly suggested by the preceding chords and creating an irresistible impression of bold and rugged strength. The second theme is a romantic dialogue between the clarinet and the bassoon, over a drone-bass, giving a charmingly rustic effect. This is developed in the wood-winds through a series of entrancing harmonies, and later appears in a minor version in the strings. The recapitulation brings back the opening theme in a variety of treatment, and with frequent reminders of the motto chords a coda is finally reached, transforming the original sweeping intervals into a quiet tranquility, like that of a sunset after the blazing heat of a summer day.

A pastoral theme of intimate beauty and great simplicity opens the second movement, and this melody is developed in an amazingly subtle fashion, with harmonies seeming to spring again and again out of a clear sky and leading logically to new and surprising effects. The whole movement is one whose thematic material might have been invented by any of the classic composers but could not possibly have been treated by any of them in the unique fashion employed by Brahms.

The Allegretto has a plaintive, romantic theme that unquestionably stems from Schumann (see p. 297) but again with an originality of treatment that only Brahms commands. It is played first by the cellos, with the other strings weaving arpeggio decorations around it, and then repeated by the violins and the wood-winds, with increasing ornamentation. The contrasting material is also Schumannesque, leading into a series of modulations of unearthly beauty, which eventually bring back the opening theme in as lovely a passage as music has ever known. (Anybody can discover this by simply listening carefully to the symphony.)

In the Finale there is first a portentous whispering of the strings, *sotto voce*, and then a suggestion of strife and struggle in which a reminiscence of the Beethoven Fate motif again makes itself heard. But a melody of victorious joy is eventually reached by the cellos, with a curious cross-rhythm that is endlessly fascinating. The opening theme returns, in the soft voice of the oboe, and later there is a lovely version of it by the viola, in triplets. Toward the close of the movement the motto is heard, mysteriously, first from the oboe and then from the horn, rising out of whispering trills by the strings, and the coda brings back the opening theme of the symphony itself, once more in the mood of tranquility, scorning to give in to the fashion of ending on loud chords, and dying away instead with mere whispers of the wood-winds on the tonic chord. There may be finer things in music than this symphony in F, but it is difficult to find them.

The fourth and last symphony of Brahms is the most austere, the most somber, and in some respects the most difficult for the listener. It is only after several hearings that its beauty becomes manifest, and the scholarly technique of its structure becomes less forbidding. It may never become so popular as the other three, but it will always maintain its fascination for the lover of pure musicianship. This symphony is in E minor, op. 98, and is dated 1885.

The opening theme is built on two-tone patterns, apparently simple in construction, but full of surprises. The second is a sturdier melody for the wood-winds, of almost martial character, followed by a broadly sustained song of the cellos. The slow movement has a beautiful theme in 6-8 time, remarkably harmonized, with contrasting material presented by the strings in broad melodic lines. The third movement is a real Scherzo, full of impetuous vivacity, and fairly obvious in its tunes. Brahms builds his Finale on a scale theme in E minor, used as a bass or harmonic background for a set of variations in the style of a passacaglia. The theme itself is first given out by the brass and then treated in a great variety of ways, ending in another impressive announcement by the entire orchestra.

The one modern symphony that can be safely ranked with those of Brahms is that of César Franck in D minor, which is becoming so popular that it now appears on orchestral request programs. It is in three movements, of the "cyclic" style, with its earlier themes reappearing in the Finale. The chromatic mood predominates, and there is much of Franck's characteristic musicianship in the interweaving of short phrases. The opening pattern of three tones, in minor key, becomes the actual first theme, for which there is a contrasting melody, following the scale, with some chromatic intervals. A third theme is strongly syncopated, and of a very popular type, running again into chromatic progressions. There is a free and interesting treatment of all this material, and the coda brings back the slow introduction once more.

The second movement has a plaintive melody, first sung by the English horn and then by the clarinet, over a sharply accented accompaniment of chords by the harp and pizzicato strings. (This effect may also have been influenced by Schumann, see p. 297.) The contrasting melody is of the smoothly flowing type, again with chromatic touches. The Finale begins with a joyous melody which is practically ragtime in its persistent syncopation, and contrasted with a still more triumphant theme given out by the brass. (This theme was borrowed for the tune of the modern popular song, *Masquerade*.) The cyclic structure of the symphony becomes evident in this last movement, when all the important earlier melodies are heard again in various forms. In this way the symphony acquires an unusual unity, and seems even stronger at the close than at the beginning.

Tschaikowsky composed six symphonies, of which only the last three are commonly heard. They all have a certain programmatic character. The first was given the title *Winter Day-dreams* by its composer. The second is strongly national, with liberal use of folk-song material, and is generally called the *Little Russian Symphony* (referring to the Ukraine, which has produced some splendid folk-tunes). The third, misnamed *Polish*, is brilliant in its orchestration and points directly toward the masterpieces which followed it.

It is now generally admitted that neither the fourth nor the fifth symphony of Tschaiikowsky has the merits of the popular sixth, or *Pathétique*. Yet all three have moments of real inspiration and are immensely effective in performance, particularly in the colorful instrumentation. They all have sufficiently definite programs to place them outside the category of absolute music.

The *Fourth Symphony* opens with a motto, intoned by the horns in the manner of a call to battle, or perhaps again a Fate motif. It is followed by a highly original theme, with syncopation and chromatic intervals, which leads to another melody in the wood-winds, started by the clarinet, in which the chromatic scale appears literally at different levels of pitch. The second movement begins with a tenderly haunting strain, in minor key, which is contrasted with a vigorous chord progression in the strings. The slow theme is repeated by the bassoon near the close. The Scherzo is unique in its long section for pizzicato strings, played at a very rapid tempo, and followed by contrasting material from the brass and wood-wind choirs, each treated independently and all finally combined in clever fashion. The movement is supposed to represent the crowds at a country fair. In the Finale, a noisy introduction, coming right down the diatonic scale (as in the hymn, *Joy to the World*) leads to the direct quotation of a Russian folk-song known as *The Birch Tree*. This material is variously treated, with occasional echoes of the opening motto, and the symphony comes to a brilliant close.

The fifth is longer and more elaborate. Again there is a motto, first stated in a lugubrious minor key, but later to reappear triumphantly in major. The main theme of the first movement is also in minor key, with a contrasting melody that goes up the scale in a literal spirit of aspiration. The slow movement has a long, sustained melody (once used in the play, *The Song of Songs*, and frequently supplied with words), perhaps overly sentimental, but unquestionably appealing, with a second strain that breathes optimism, even though the mutterings of the motto are heard ominously from time to time. A beautiful waltz follows, one of the rare uses of this common

dance form in symphonic surroundings, and again the mutter of the opening motto theme is heard. In the Finale this motto serves both as introduction and as coda, but in major key and unmistakably triumphant spirit. Between the two there is much evidence of a final struggle, with the thematic material first tearing its way through the minor scale and then soaring confidently above the short, vicious beats of the accompaniment. The final statement of the major motto is preceded by a pause and two measures of a rhythmic figure which continues right through the triumphant melody, with the effect of three beats against one. At the finish the triple rhythm is emphasized, with a reminder of the first theme of the opening movement, now in major key, closing the symphony in noisy exultation.

The *Pathétique Symphony* was for a time so popular that there was danger of its being played to death. It has survived this ordeal, and remains today an established masterpiece, the most dramatic music in the modern symphonic literature. While its effects are sometimes cheaply obvious, there is no denying the genius of its creator in achieving the results he desires, with a combination of well-conceived melodies and brilliant orchestration.

Tschaikowsky himself never divulged the program of this final symphony, but he admitted that it had a definite meaning and his title of *Pathétique* is sufficiently illuminating. It might be said that all three of his great symphonies deal with man's struggle against Fate, as already popularized by Beethoven. But while the fourth and fifth symphonies end happily, with distinct indications of the triumph of the individual, the *Pathétique* closes in a spirit of impenetrable gloom and deepest melancholy. This is all the more emphatic by contrast with the next to the last movement, which is a triumphal march, quite as exultant as Beethoven's C major Finale in his *Fifth Symphony*.

The *Pathétique* opens with a mournful theme, in minor key, uttered by the bassoon over double-bass harmonies, but soon translated to a higher key and a sprightly spirit in the strings, with increasing decoration. The second theme is a lovely melody, introduced by the strings and given a great variety of

treatment, both in the exposition and in the recapitulation. The development starts with a crashing, dissonant chord, after a lulling pianissimo by the clarinet, and proceeds to work on the opening theme at great length and with continued agitation. A mood of hopeless resignation finally settles over the music, relieved only in the coda by a new theme which suggests that all is not lost, as the pizzicato strings plod through the descending scale over and over again.

The second movement is famous for its graceful melody in 5-4 time, one of the few instances of the successful use of this irregular beat over a considerable stretch of music. The middle section continues in the same time, but changes from a piquant melodiousness to tragic minor strains. Next comes the triumphal march, which is built up in a highly original fashion, with snatches of the melody first heard through whirring figures in the strings, until the complete statement of the inspiring tune can no longer be postponed. From this cheerful movement to the pessimistic Finale is a long step, but the intentions of the composer are convincingly carried out. There is nothing more despairing in all music than the opening measures of that *Adagio lamentoso*. A contrasting melody of great beauty, played over syncopated triplets, seems to offer a ray of hope, but even this theme eventually goes into the minor key of dull despair, and the symphony ends in an abyss of complete dejection.

The only modern symphony that shares today the popularity of the three by Tschaiikowsky, César Franck's and the four by Brahms is the Dvorak favorite, *From the New World*. Its vogue in America may have been helped by the fact that it was written in this country, with direct quotations or at least suggestions of negro themes, but it would probably have proved successful in any case, for it is a vividly dramatic work, of continued interest in its thematic material, grateful for the orchestra, and with an undeniable solidity of workmanship as well.

After a rather mysterious introduction, a minor theme of decided syncopation introduces the unmistakable negro spirit. This is considerably developed and followed by another minor

melody of quite different character, this time Bohemian rather than negro in its folk-background, particularly in the use of a drone-bass. The real second theme of the movement is generally associated with the negro spiritual, *Swing Low, Sweet Chariot*, which it undoubtedly resembles. But there is also an old slave song, still closer to Dvorak's melody, which is worth quoting here, and may have been the source of both the spiritual and the symphonic theme:



The famous Largo has a melody that cries out for words—and gets them, plentifully. It does not particularly suggest negro music, but since it has been given the text of *Goin' Home* by William Arms Fisher, it has been practically accepted as an authentic spiritual, even negro singers claiming both words and music as their own. In its symphonic form, the melody is a beautiful medium for the voice of the English horn. There is a more agitated middle section, also far removed from the negro spirit or spiritual.

The Scherzo harks back to the corresponding movement of Beethoven's *Ninth Symphony*, with suggestions also of the joyous part of Tschaiakowsky's *Pathétique* in the manner in which scraps of theme are pieced together. The trio has a melody which represents a cheerful version of the Largo, with more than a hint of rustic dancing. There is still another theme, built on the major triad, in the style of a trumpet call, and the coda quotes portions of the syncopated opening theme of the first movement.

The Finale of the *New World Symphony* soon announces a broadly dramatic theme in E minor, the key of the work as a whole, and this is furnished with a contrast of skipping triplets in the violins. The development introduces material from the first and second movements, and at one time there is a remarkable suggestion of the tune of *Yankee Doodle*, rising from a treatment of the chief theme of the Finale in major key. (This may have been entirely accidental, but there is a possibility that

Dvorak had it in mind when he created the theme.) The final measures of the symphony are a struggle between major and minor key, with the major finally winning in a triumphant finish.

Two symphonic writers who have thus far failed to appeal to the public, yet are greatly admired by some musicians, are Gustav Mahler and Anton Bruckner. Each of them composed nine symphonies (perhaps hoping that the magic number would automatically turn them into Beethovens) and each had a command of orchestral technique that would have gone far with any inspired material. But neither succeeded in carrying out his great conceptions to the full satisfaction of the listener.

Bruckner was supposedly influenced by Wagner, but shows little of that dramatic composer's genius. His symphonies are long, elaborate and intellectual. Of melodic inspiration they show scarcely a trace. There are many ardent Brucknerites still living, but the listening public has rendered what seems a final decision against the Bruckner symphonies on the ground of pure dullness.

Mahler has been somewhat more successful, chiefly by his use of spectacular methods to secure attention. He does not hesitate to use voices, both soloists and chorus, when he wants them, and his orchestration and structural details often show a sensational originality. His best known symphony is the eighth, called the *Symphony of a Thousand* because of the huge chorus demanded for its proper performance. It is in two movements, both choral, with the words of the first taken from the old Latin hymn, *Veni, Creator Spiritus*, and those of the second from the final scene of Goethe's *Faust*. When performed as it was under the direction of Stokowski some years ago, this symphony is highly effective, but obviously it can be heard only on rare occasions.

Felix Weingartner, a great conductor, wrote three symphonies which are almost never heard. An *Alpine Symphony* by Richard Strauss has been given some attention, but has proved far less popular than the much discussed *Domestic Symphony*, a piece of outright program music, in which realism

goes so far as to include a musical description of the baby's bath.

France has contributed much to symphonic literature in addition to the masterpiece of César Franck. Vincent d'Indy wrote a *Wallenstein Trilogy*, which is program music of symphonic scope, and his *Istar Variations* are really a symphonic poem, with the theme saved until the close, instead of following the conventional style. There is also an important d'Indy symphony in B-flat. Debussy's *La Mer* was called by its composer "three symphonic sketches," and may be considered his orchestral masterpiece. It is rich in instrumental color and of great originality throughout. Bizet's *L'Arlesienne Suites* are of almost symphonic proportions, although written with his familiar lightness of touch. Saint-Saëns wrote three symphonies, of which the last includes the piano and organ in its instrumentation, and also won success with a series of picturesque symphonic poems (*Le Rouet d'Omphale*, *Phaëton*, *Danse Macabre*, etc.).

The Finnish Sibelius has made for himself an almost unique place in modern symphonic music, writing in a highly original style, but with a power that indicates true inspiration. His symphonic poem, *Finlandia*, is among the most popular of modern orchestral works.

Among the Russians, Glazounoff and Borodin have written excellent symphonies, while the *Scheherazade* of Rimsky-Korsakoff frequently appears on concert programs as a symphonic work. It is full of orchestral color and Oriental atmosphere, a most effective piece of program music, and well worth hearing aside from its picturesque background of the Arabian Nights. Other symphonic poems by this gifted composer are *Sadko*, *Antar*, a *Capriccio Espagnol* and the *Russian Easter*.

Rachmaninoff has proved his genius in two splendid symphonies, as well as a symphonic poem based upon Böcklin's picture, *The Island of the Dead*. Scriabine is represented by several important orchestral works, including the *Prometheus* (with color-organ), a *Divine Poem*, and a *Poem of Ecstasy*. The English Elgar has composed two symphonies, and there is

an Irish symphony by Villiers Stanford. American symphonies have been successfully written by Henry Hadley and others, including a recent work by Ernest Bloch (Swiss by birth) which has the title *America*. The orchestral works of Loeffler, Carpenter, Schelling and Deems Taylor are important, and there is plenty of other material quite worthy of a hearing.

CHAPTER XXXIII

MODERNISM AND JAZZ

In a broad sense, modernism and jazz amount to the same thing. Both may be most simply defined as the distortion of the conventional in music.

It is human nature to fly off at a tangent from time to time, and the modern tendency has been to deny the value of all traditions and to upset all formulas. Carried to an extreme, this is a mere absurdity, for conventions, traditions and formulas do not exist without good reason. Yet every great creative artist has expressed something of heresy against the established beliefs of his time, and some of the greatest composers of music were considered the most revolutionary in their own day.

Every musician who has destroyed a tradition, as did Monteverde and Beethoven and Mozart and Chopin and Wagner and many others, was in spirit a modernist; and in most of these cases the heresies of one generation became the accepted formulas of another. Even Debussy, who was considered an apostle of dissonance only a few years ago, has come to be accepted as a thoroughly respectable, law-abiding composer, although his original genius is unquestioned. It is quite possible that most of the ultramodernists who have risen since Debussy will in time be considered equally normal, but it is illogical and rather dangerous to contend that because revolutionists of the past turned out to be correct prophets, therefore any revolutionary doctrine must be accepted as equally right. There is also no way of proving that music can be distorted without limit, and that every established formula of melody, harmony and rhythm may be disregarded indefinitely. Somewhere a point must be reached (and seems already to have been reached) when music becomes a mere scientific

process, of interest to the intellect, but totally deprived of its human and emotional qualities and hence of the universality of its appeal.

The same thing has happened in the other arts, and here also there seems to be a limit beyond which scientific experiment cannot go without a definite sacrifice of beauty. The futuristic and cubist schools of painting are now generally discredited, although many of the offshoots of impressionism continue to command attention and respect. The absurdities of modernistic furniture, sculpture and architecture are no longer taken very seriously, and the silly, formless puerilities that have masqueraded as literature are gradually finding the oblivion that they deserved.

But it would be foolish and shortsighted to condemn all modernistic art as mere absurdity, and while there has been much charlatanism in all its phases, it must be admitted that a great many artists of the modern school are thoroughly sincere and worthy of recognition as pioneers in a new technique. The difficulty today is that we are so close to the whole subject that a fair perspective is almost impossible; and with so much insincerity, prejudice and ballyhoo rampant in every field of art, nobody can be blamed for feeling a bit suspicious of anything that departs too violently from the accepted paths of truth and beauty.

If modernism and jazz are bracketed under the general definition of the distortion of the conventional, an analysis of the situation becomes fairly easy, and each individual can then be left to draw his own conclusions and follow his own tastes. Unquestionably the hypocrisy which once pretended a love of the classics that was not really felt is just as prevalent and just as irritating today in the form of an affected enthusiasm for anything "different," but unquestionably also there are plenty of people who honestly enjoy hearing the rather horrible sounds and seeing the rather horrible pictures of modern art. Most modernistic music is of the programmatic type, and this is almost a necessity, since the idiom could not possibly be sufficiently comprehensible to assure the direct transfer of moods and emotions in the manner of absolute music.

When the program is definitely stated in advance, there is no great difficulty in winning the interest and holding the attention of even inexperienced listeners. In fact, children have been found particularly susceptible to the idiom of modern music, but always from the standpoint of listening to a musical story or looking at a musical picture. A fountain is just as convincing when its waters are scattered in dissonant showers as when it plays with respectable tonic and dominant harmonies, and certain phases of ugliness (which must be conceded a place in art, whether in contrast to beauty or because of their own undeniable truth) are more easily expressed in modern terms of cacophony (literally "bad sounding") than in any of the conventional formulas of the past.

Jazz distorts the conventions of popular music just as modernism in general distorts those of the serious, classic type. A reminder of the general definition of music as the Organization of Sound toward Beauty will simplify the analysis of possible distortions. Since rhythm, melody, harmony, tone color and form are the five organizing factors in music, their distortion, individually or collectively, creates the idiom of modernism and jazz. Rhythm is distorted chiefly by syn-copation, but may also be robbed of all regularity (which is nothing more than a reversion to the unrhythmic plain-song of the Middle Ages). Melody is distorted by a refusal to follow the logical patterns offered by the scales and the conventional harmonic combinations, deliberately seeking intervals that are as unexpected as possible. (It is difficult to decide on the dividing line between the reminiscent familiarity of universal patterns, maintaining an honest popularity, and the hackneyed combinations of mere routine. Similarly, there is often a rather fine distinction between inspired originality and the mere dogged determination to be different at all costs.) Harmony may be distorted by any departure from the recognized concords (as it was originally by Monteverde), or by definitely unconventional, dissonant chords like those of Debussy, or by a complete disregard of technical relationships or pleasing sounds, resulting in the Schoenberg theory that anything may be made to harmonize with anything. (One of the common

tricks of modernism, easily burlesqued, is that of playing in two keys at the same time, preferably only half a tone apart, creating the most hideous discords possible.) Tone color is easily distorted by giving to individual instruments the opportunity for abnormal sounds (as in the muting of brass, or playing on the wrong side of the bridge of a violin), and by combining them in unaccustomed ways, to create new effects. (The whole instrumentation of a jazz band is different from the conventional orchestral combinations.) Finally, there are plenty of ways to distort form, from the free rhapsodic style to all kinds of caprices, fantasies and musical whims. So far as form is concerned, distortion is far easier than correctness of technique.

The serious modern music and jazz alike will supply a great quantity of all these distortions, sometimes with excellent effect and sometimes for no apparent reason beyond the love of distortion as such. There is certainly a fascination in syncopated rhythms, whimsical melodies, acrid harmonies and novel tone colors, and freedom from the restraints of form may be interesting up to a certain point, even though it eliminates one of the most absorbing phases of music for the analytical listener. In the long run every music-lover must decide for himself which kind of music he prefers, and it is quite possible to enjoy every kind, formal classicism, sentimental romanticism, exaggerated modernism and unbridled jazz, with equal sincerity and a fair distribution of physical, mental and spiritual profit. Novel music and popular music cannot be ignored, and it is just as silly to lift holy hands in horror over these "brutalities" as to scorn the orthodoxy of those who still find enough satisfaction in the well-established masterpieces of recognized composers.

It is impossible even to mention by name all the possibly significant composers who have contributed to ultramodern music and jazz. In many cases their reputation depends largely upon commercialized publicity or the propaganda of influential friends, and the mere fact that a composer is comparatively unknown is in no sense a reflection on his ability. Conversely, it

would be a mistake to ascribe merit to a composition simply because it succeeded in getting a public performance.

For example, that greatest of all conductors, Toscanini, has deliberately and effectively made propaganda for the works of modern Italian composers. Some of them were unquestionably worth performing, not only once but many times, and of course all of them sounded well under his inspired baton. But it would be absurd to contend that all these works are equal or superior to others that might have been presented if the conductor's personal interest had happened to be aroused. Similarly that other genius among conductors, Leopold Stokowski, has occasionally presented novelties in which it is hard to believe that he himself found much merit, but whose ability to create spectacular publicity paid tribute to his well-known talent for showmanship.

Among the Italians who have had the benefit of current exploitation, a high place must be given to Ottorino Respighi, whose orchestral tone poems, describing the *Festivals*, the *Pines* and the *Fountains of Rome* are all immensely effective as program music of the greatest virtuosity. The climax of the *Pines of Rome* builds up an orchestral volume such as no other piece of music has been known to surpass, and this, to many listeners, is a virtue in itself. Respighi leans also toward the use of older forms and archaic modes, as illustrated by his *Gregorian Concerto* for violin and the triptych, *Maria Egiziaca*.

Other modernists of Italy are G. Francesco Malipiero, a very gifted creator of unusual effects, Alfredo Casella, leaning toward the satirical (but credited with some important music in serious vein, including the ballet, *La Giara*, performed at the Metropolitan, a *Serenata* for small orchestra, two symphonies, a violin concerto and one for organ, strings and tympani), Ildebrando Pizzetti, with two great violin sonatas and some important orchestral music, and his pupil, Mario Castelnuovo-Tedesco, also inclined toward satire, but represented by a fine violin concerto and some delightful piano music.

France, which may claim in Debussy the founder of the whole modern school of composition, has another worthy

representative in Maurice Ravel, who has written music in a wide variety of styles, with great and well-deserved success. His chamber music is of the highest quality, and his satirical little opera, *L'Heure Espagnol*, made a favorable impression at the Metropolitan. His piano music is perhaps most appealing of all (his *Sonatine* has become almost as popular as the familiar *Pavane*), and all through his work there runs a thoroughly individual style, reminiscent at times of Debussy, yet quite different in its essential make-up. The spectacular *Bolero*, a really extraordinary study in rhythmic monotony and instrumental variety, has penetrated the movie theaters as well as the concert halls, and such orchestral compositions as *Daphnis et Chloé*, *La Valse* and *Mother Goose* are frequently performed.

The most extreme modernism in the music of France has appeared in the compositions of the so-called "six," a group comprising Darius Milhaud, Arthur Honegger, Germaine Taillefer, François Poulenc, Durey and Georges Auric. Their inspiration was Eric Satie, whose *Gnossienne* and other piano music has become popular, and they have been aided by the teachings of Nadia Boulanger, whose sister Lili had made a real impression as a composer before her untimely death. The best known work by any of the six is Honegger's orchestral description of a locomotive, *Pacific 231*, which, he says, is not intended "to imitate the noises of a locomotive but to translate into music a visual impression and a physical sensation." (In any case, it sounds like a locomotive.)

Russia has contributed some important examples of modern music through the work of Alexander Scriabine and Igor Stravinsky, who, with Arnold Schoenberg, comprise the real triumvirate of the ultramodern school. Scriabine is the direct descendant of Chopin, and similarly gifted in his instinct for the piano. Like Chopin, he wrote preludes, mazurkas, études, nocturnes and waltzes, with a fastidious perfection of detail and a courtly grace of style. In many cases his harmonic experiments did not go much beyond Chopin himself. Particularly in his ninth sonata does he show a classic command of form. But in his orchestral tone poems, the *Prometheus*, the

Divine Poem and the *Poem of Ecstasy*, he creates a musical language that is all his own, a method of harmony based on "mystic chords," a freedom of rhythm and tonal coloring (aided in *Prometheus* by an actual "color-organ") that marks him as possibly the most advanced craftsman of his day, with real inspiration and emotional depth besides.

Stravinsky has not yet proved himself equally significant. His ballet music is extraordinary, but with the possible exception of *Le Sacre du Printemps*, it needs the stage pictures to be completely effective. This musical interpretation of the Rites of Spring is an overwhelming orchestral *tour de force*, with a barbaric insistence of rhythm that produces definite physical reactions in the listener. *Petrouschka*, thus far his most popular work, is by comparison a mild combination of sound-effects and folk-music. It gives a vivid picture of the noisy bustle of a country fair, and it makes effective use of the Russian folk-tune, *Down St. Peter's Road*, but there is little real depth or absolute value to its music. *L'Oiseau de feu* (The Firebird) is similar, with great charm and flashing color, but significant only as an interpretation of its story. A piano concerto, supposedly containing a jazz movement, has thus far failed to create much interest, and an orchestral piece named *Ragtime* falls far short of America's understanding of that term. In his opera, *Le Rossignol* (The Nightingale), Stravinsky shows his feeling for Orientalism and at the same time expresses an interest in the modern machine, which much of his music reflects.

A Soviet composer who has had a symphony performed in America is Dimitri Shostakowitch, whose theory of composition rests upon the "negation of thematic development." Instead of inventing a theme and then working out its materials in a variety of ways, he tries to make every measure of his music different from the rest. He is an apostle of atonality, adhering to no definite key, and it can be imagined that his music is not easily followed by the average listener.

Serge Prokofieff, once considered an extreme cacophonist, seems to have modified his style somewhat, and to be content with merely stirring up enough excitement to make people

want to hear his compositions. His opera, *The Love of the Three Oranges*, is satirical, but dramatically of doubtful importance. A violin concerto has won considerable attention, and some of his smaller compositions for the piano, such as the attractive *March*, enjoy a real popularity, especially in his own interpretations at the keyboard.

Schoenberg is still the leading modernist of Germany, but much of his work now seems almost conventional. His *Gurrelieder* and *Pierrot Lunaire* are mild echoes of Wagnerian Romanticism, and his lovely sextet, *Verklärte Nacht*, definitely suggests the idiom of *Tristan und Isolde*. The *String Quartet* in D minor is an important piece of chamber music, however, and in his *Five Orchestral Pieces* and some of his piano music he goes to the limit of a purely intellectual treatment of music, regardless of the resulting sounds. More and more the public is beginning to suspect that the early Schoenberg was a deliverer of portentous platitudes, while his later self has produced only brain-problems, with no relation to human life and emotions.

Other German modernists are Hans Pfitzner, Franz Schreker, Egon Wellesz, Webern, Hans Eisler, Alois Haba and Paul Hindemith, of whom the last named wrote an opera called *Neues vom Tage* (News of the Day) whose overture has been performed in New York. It seems to be a jazzy piece of work, deliberately intended for sensational effects. The Viennese Ernst Krenek also attracted attention by a so-called jazz opera, *Johnny Spielt Auf*, very successful in Europe but a failure in America. He has been described as "devoid of sentimentality, greedy for fame, fond of sensation, anarchist in his aesthetic views, and without the least respect for tradition." His music is polyphonic in a discordant way, and atonal (without definite tonality). Krenek has composed five symphonies in addition to his opera and other works.

An even greater European success has fallen to the opera *Schwanda the Bagpiper*, by Jaromir Weinberger, which has had more performances abroad than any other modern work. It is really a *Volksoper*, deriving its character from a background of folk-music and popular legend, and quite melodious

and simple as compared with most modern music. Weinberger has also written incidental music for several Shakespearian plays.

Alban Berg's *Wozzeck* is another opera that has caused much discussion in America. Written to a strange libretto by Georg Büchner, psycho-analyzing a pitiful human being, it presents perhaps the theatrical extreme of atonal music. The characters on the stage do not really sing at all, yet they are not permitted the realism of actual speech. A curious whim of the composer is to use the forms of absolute music throughout his opera, so that the score is found to contain a passacaglia with twenty-one variations, fugues, examples of sonata form, etc. But so completely unmelodious is this music that it is literally impossible to follow these intellectual accomplishments by ear. *Wozzeck* has been called a masterpiece, but if so it belongs to an entirely new art, for neither as music nor as drama does it suggest reality or give any true satisfaction.

England has dipped lightly into the modern idiom, with the charming, Debussyan pieces of Cyril Scott, the more serious experiments of Delius, Arnold Bax and Gustav Holst, and the satires of Lord Berners and Arthur Bliss. Finland, however, has a real modernist in Sibelius, whose fourth symphony placed him definitely among the unconventionalists, but with every evidence of a significant inspiration behind the novel technique. The Hungarians, Kodaly and Bela Bartok, also have given indications of having something to say of permanent interest, and their use of folk-themes has been highly effective, even in extremely modern terms.

America has adopted the English Eugene Goossens, the Swiss Ernest Bloch, the Russian Godowsky and the Alsatian Charles Martin Loeffler, among others, and they all have added significantly to the literature of modern music. Goossens has composed a *Sinfonietta* with a motto theme which he heard whistled in the streets of London. His early *Variations on a Chinese Theme*, later symphonic poems and a concerto for oboe are all interesting.

Bloch is a specialist in the Hebrew idiom, and his *Rhapsody* for cello and orchestra, *Schelomo* (Solomon) must be considered one of the masterpieces of modern music. He has also made highly significant settings of some of the Psalms, in a definitely Hebraic style, composed several symphonies, including the prize-winning *America*, and contributed one of the outstanding pieces of pure modernism in absolute music with a suite for viola, which also won a prize. Godowsky's *Triakontameron* is a beautiful set of piano pieces in triple rhythm, and his brilliant paraphrases of the Strauss waltzes are famous.

Loeffler has written some splendid orchestral music, mostly in the form of symphonic poems (*The Death of Tintagiles*, *A Pagan Poem*), and his style is mildly modernistic, with an evident fear of putting on paper anything that might be considered similar to the traditional compositions of the past. His song, *To Helen*, to the poem of Edgar Allan Poe, has become quite popular.

Charles T. Griffes might have become one of the greatest American modernists if he had lived longer, and even the few compositions of his short life showed a fine musical sense and a definitely modern style. But the man who actually discovered modernism for himself in America is Charles Ives. Brought up in a small New England town, his ear became accustomed to the slightly off-pitch singing of the village choir, and the uncertainty of both melody and rhythm shown by the village band, or, worse still, the several bands competing in a holiday parade. He made these slight inaccuracies of pitch and rhythm the basis of an actual musical technique, and was dealing in quarter-tones, off-beat accents and other eccentricities of modernism long before the term had become well known. Ives has written two important violin sonatas, a *New England Symphony*, a *Concord Sonata* for piano, and some program music depicting American life in rural communities.

Leo Ornstein is another pioneer of modernism in America, but unfortunately seems to have stopped composing in recent years. Sonatas for violin and cello and some highly interesting piano music have been among his contributions, and he was really the first composer to bring modernism into the

limelight in this country and focus public attention on its characteristics.

George Antheil is the Ornstein of today, a most fertile composer, with four operas to his credit, and much other music that has been hailed abroad as a manifestation of the greatest talent, perhaps even genius. Unfortunately, he is still judged in America largely by his *Ballet Mécanique*, written for player-pianos and a strange percussion orchestra, and produced here chiefly as a bid for spectacular publicity. He may yet be recognized for the more solid attainments that Europeans have found in his work.

Henry Cowell also has made some interesting contributions to modern music with his theory of "tone clusters," literally substituting dissonant combinations for individual tones, and securing them from the piano by playing with the flat of the hand and even the whole forearm. The effect is often strangely harmonious, with the top tone of a cluster governing the pitch.

Carl Ruggles, also developing his modernism independently, should be mentioned for his orchestral tone poem, *Men and Mountains*, and there are some arresting compositions by the negro, William Still. Roger Sessions and Aaron Copland have received considerable attention through persistent public performance of their works, and the latter is credited with a concert jazz of the highest order. Unfortunately, it has not yet attained real popularity, in spite of much favorable propaganda.

Louis Gruenberg has also been much in the limelight, particularly since the production of his opera, *The Emperor Jones*. Actually this is little more than an instrumental background of the atmospheric type for the immensely successful drama of Eugene O'Neill, aided thus far by a compelling performance on the part of Lawrence Tibbett. But it is at least different from most other American operas. Gruenberg is also known by his *Daniel Jazz*, to a poem by Vachel Lindsay, a *Jazz Suite*, a symphonic poem, *The Enchanted Isle*, and *The Hill of Dreams*, which won the New York Symphony Orchestra prize in 1919.

Among other modern American composers are Daniel Gregory Mason, the most solid and scholarly of them all; John Powell, with an effective *Negro Rhapsody*; John Alden Carpenter, with his ballets, *Krazy Kat* and *Skyscrapers*; Abram Chasins, whose sardonic *Parade* and *Flirtation in a Chinese Garden* were performed by Toscanini; Marion Bauer, a decided intellectualist in music; Lazare Saminsky, with a leaning toward ecclesiastical Hebrew music; Leo Sowerby; Charles Haubiel; Howard Hanson; Philip James; Ernest Carter; Randall Thompson; Roy Harris; Harold Morris, with a fine feeling for both the piano and the orchestra; and Douglas Moore, who has done an amusing *P. T. Barnum Suite*.

It should be fairly obvious by this time that the dividing line between modern music in general and jazz in particular is a very faint one. The modern idiom, whether in a popular or a serious vein, is merely a new treatment of old materials, not actually a new music. In the field of jazz, the distortions of the conventional are more easily recognized than in the so-called concert music, which too often sounds like a frightful and meaningless jumble.

Jazz rhythms have become so familiar that many people still think this is the whole material of jazz, whereas it is only one phase, although an important one. Syncopation, which is the basic distortion of rhythm, consists in either anticipating or delaying the strongest beat, thus creating an artificial accent which is decidedly provocative. Jazz-lovers unquestionably like syncopation because in order to keep time they have to exert their natural sense of rhythm to the utmost. There is a resulting sense of triumph and satisfaction similar to that which was felt after completing a crossword or jigsaw puzzle.

Syncopation is of course nothing new in music. All the great composers have made use of it, and with Brahms and Schumann it is a favorite device. With the beginnings of ragtime, syncopation became more and more emphasized, until in the modern jazz it has reached the extreme of off-beat accentuation. The negroes seem to have a racial feeling for syncopation and for the slow, dragging "blue"

rhythms, and the technique of jazz owes much to their improvisations.

Distortion of melody in jazz may be largely rhythmic (as in ragtime), or it may consist of variations and "breaks," in which the melody line is often completely concealed. (Even the classic type of variation is in a sense a distortion.) Such treatment is noticeable in the elaborate and often highly musical "arrangements" for the modern jazz bands.

Distortions of harmony are much the same in popular music as in the serious type, except that jazz does not go to the extremes affected by some composers of the concert hall. Usually the jazz harmonizations are satisfied with Debussyan chords of the ninth and the milder dissonances of Ravel. A pet distortion, however, is the notorious "blue chord," which is generally no more than the introduction of a minor seventh into the tonic major chord (see p. 70). There is an undeniably mournful effect in this harmony, which is sufficient explanation of the term "blue," and when it stands at the close of a piece, as it often does, the listener has a sense of being left in the air, for the chord actually sounds like a modulation to the subdominant.

Distortion of tone color is one of the most obvious and at the same time interesting phases of jazz. The muting of the brass has created many new individual effects (and these have been much imitated by serious composers), while the emphasis on percussion (with extra drums, two pianos, banjo, guitar and the pizzicato double-bass) has entirely changed the orchestral balance. Realistic imitations of decidedly unmusical noises, such as the plaintive "wa-wa trumpet" and the trombone's "hyena laugh," have added still more to the distortion of tone color in a jazz band, but it is worth noting that such conductors as Paul Whiteman have insisted on pleasing musical effects also, using strings and harmonizing saxophones with great success.

Jazz composers have done comparatively little in the direction of distorting form, for the simple reason that much of their music is written for the practical purpose of accompanying ballroom dancing, and therefore must maintain quite

definite outlines. Most popular songs of the day stick to a conventional A-A-B-A form in their choruses, with a routine length of thirty-two measures. But when such choruses are "arranged" for the more elaborate dance orchestras, certain distortions are allowed to creep in, by way of "breaks," interludes and codas. The traditional forms of the sonata, the rondo and the ancient dances have been practically ignored by jazz, but subjected to plenty of distortion by the more serious modern composers; and since form is the most artificial and didactic phase of the organization of sound toward beauty, its distortion, being so easily accomplished, has little significance beside the distortions of established patterns of rhythm, melody, harmony and tone color.

Ragtime was prevalent as early as the gay nineties, with Harry von Tilzer one of its best exponents. Irving Berlin's famous song, *Alexander's Ragtime Band*, is really not ragtime at all, but a very simple march melody. Berlin's most popular music has been of the ballad type, usually in waltz time, and he is definitely a throw-back to the nineties themselves, with all their dripping sentimentalities. But Berlin has the great talent of combining a few words and a few tones in musical slogans that everyone remembers, at least for a time, which accounts for his undisputed popularity.

Jerome Kern also is essentially a melodist, as was Victor Herbert before him, but his musicianship enables him to create elaborate effects of counterpoint and complex instrumental and vocal ensembles which give his operettas a real musical value, although they are in no sense modernistic. From a purely practical standpoint, *Show Boat* is probably the best opera yet written by an American.

The creative giant in the field of jazz, by general consent, is George Gershwin, whose work has been recognized in Europe as well as America for its individual qualities. His popular songs, such as *The Man I Love*, stand out prominently in the ceaseless output of Tinpan Alley, and his satirical operetta, *Of Thee I Sing*, which was honored with a Pulitzer Prize, achieves perhaps the best results in this field since Gilbert and Sullivan, whose style it frankly represents in

modern terms. Gershwin has written three serious works which succeeded in putting jazz on the concert stage. His *Rhapsody in Blue* (built largely on the famous blue chord, but full of melodic inspiration and interesting workmanship) is already a classic of its kind, and the *Piano Concerto in F* seems an even finer composition, destined to a longer life. *An American in Paris* is frankly program music, in which both the French and the American strains are sufficiently convincing, and it is worthy of a place beside the two more elaborate pieces.¹

Ferde Grofé, who was responsible for the instrumentation of the *Rhapsody in Blue* and for much of the tone coloring of jazz in general, has emerged as a composer in his own right, with an effective *Mississippi Suite*, containing some fine melodies, a series of *Grand Canyon Sketches*, also melodically attractive, and a realistic musical description of the modern newspaper called *Tabloid*. With Russell Bennett and a few others, Grofé has contributed much to modern ideas of orchestration, quite aside from actual creative ability.

Other composers in the field of popular music and jazz include Arthur Schwartz, Vincent Youmans, Richard Rogers, John Green, Dana Suesse, Kay Swift, Cole Porter, Henry Souvaine, Sigmund Romberg, Rudolf Friml and Vernon Duke, who, under his real name of Vladimir Dukelsky, has written some significant music of a more serious nature.

It is easy to argue that none of the music composed recently will live, particularly that which shows the characteristics of jazz. Much of it seems only a caricature of true art, yet it must be remembered that a caricature often has more truth in it than a portrait. Whatever else may be said about ultra-modern music and jazz, they are certainly representative of their time. It is a jazz age, an era of rebellion and the smashing of traditions, a period of wild, often absurd and futile experiments. Out of it may come some things of permanent beauty, but it is too early to risk any predictions.

The spirit of the day is perhaps also too mechanical, with life in general geared at too high a rate of speed to permit the

¹ A second rhapsody and some other contributions have recently been produced by Gershwin, without displacing any of his established favorites.

leisure that produces great art. The forces of ballyhoo are continually at work, and the greatest popular successes are not necessarily the best creations. Some will even go so far as to say that the days of great art are over and that only imitation or artificial sensationalism will exist in the future. But that sort of thing has been said many times before, yet artists continue to be born and made. Music has reached a stage where originality seems difficult without an abandonment of principles that have been in force for a very long time. Yet there is music in some parts of the world, particularly in the Orient, which has never been affected by those principles, as we know them. Such music may sound terrible to conventional ears, just as do the distortions of modernism and jazz, but it seems right and important to its followers, and who is to be the final judge of permanent standards?

The best advice that can be given to the listener bent on acquiring the art of enjoying music is to become as familiar as possible with compositions whose merits have been well established, to try to find out for himself why so many people liked them, and then to listen to more novel experiments with an open mind, unswayed by prejudice or the ravings of hysterical enthusiasts and self-appointed press agents, scorning to agree with an opinion merely because it seems to be the fashion of the moment, yet ready to admit that there may be significant musical values which are still beyond the comprehension of one who has become thoroughly saturated with the classics.

CHAPTER XXXIV

HOW TO ANALYZE MUSIC

While it is not easy to follow the intricacies of a modern piece of music (although much of it has far more definite outlines than would be imagined at a first hearing), the analysis of a composition of more conventional character should never be really difficult. Simply remember the five factors in the organization of sound toward beauty, and proceed to listen to the music from each of those five angles: rhythm, melody, harmony, tone color and form.

To develop the art of enjoying music, there is no better practice than to hear the same piece over and over again, each time concentrating on a different factor of organization. Since human performers are not generally available for such practice, the use of phonograph records is recommended, particularly since a record can be stopped at any point and a passage played over again. There are excellent records of most of the great music of the world, and also some which have been specially prepared for purposes of analysis, including demonstrations of instrumental color, rhythmic patterns, etc.

As examples of musical analysis, three characteristic pieces will be treated here, one representing a classic form of absolute music, the sonata, another illustrating program music at its best, and finally a simple song, whose words make analysis strictly unnecessary, yet whose music has its points of interest quite apart from the text. For absolute music the choice falls on the opening movement of the *Appassionata Sonata* of Beethoven, for piano (F minor, op. 57). As an example of program music, the familiar orchestral Scherzo of Paul Dukas, *The Sorcerer's Apprentice*, has been selected; and for a song there is interesting material in Macdowell's *The Sea*.

Take the opening movement of the sonata first, and hear it all the way through. Rhythmically there are many points of interest. Notice that the fundamental beat seems to be four to a measure, yet the nature of the melody and accompaniment makes it necessary to mark the time as 12-8, with four sets of three short beats to each measure, giving the effect of a triplet on each fundamental beat. These triplets are frequently emphasized both in the melody and in the accompaniment. After the first statement of the opening motif, in two different keys (F minor and G-flat major), and the contrasting trills, the staccato triplet in the left hand, followed by a longer note, inevitably suggests the Fate motif of the *Fifth Symphony*, and this figure is developed so plentifully that there is reason to believe it a deliberate anticipation of what was to appear in orchestral form only a year later.



Notice the similarity of rhythmic pattern in the first and second melodies, although the second has the effect of a flowing, legato tune. Then notice the entirely new effect of the continuous sixteenth notes in the third melody, in both hands, but with a definite division into sets of three beats and an adherence to the 12-8 time, with its four fundamental beats to a measure. This third theme (which is really the second subject of the movement, the other two being composed of the same material) has a rhythmic pattern which must be picked right out of the continuous sixteenths, and it takes a good pianist to give it the proper emphasis. Notice how the sixteenths are used at the start of the development section, against the broadly sustained notes of the opening theme, then how the triplets return in agitated fashion against snatches of melody in the right hand. This triplet figure eventually becomes the chief accompaniment pattern of the development. As the recapitulation begins, it is allowed to die down to a whisper, but its rhythm persists almost to the end, with a lovely reminder, slow and soft, just before the

coda, which enters with a fortissimo repetition of the same idea, and later uses it in the manner of an actual conflict between the two hands.



Melodically the movement is just as exciting as it is rhythmically. The opening theme is built on the tones of the minor triad, first downward (5, 3, 1) and then upward, reaching the dominant after an intervening trill. The same thing is immediately repeated, except that the triad is this time a major one, in a different key. (The similarity to the *Star-spangled Banner* and other chord tunes is at once apparent



when the motif gets into major key.) Notice the great melodic variety of the triplet figure reminiscent of the Fate motif, and its consequent versatility of expression. The syncopation of the opening theme at its first repetition is both a rhythmic and a melodic effect, and the snatches of melody that follow, over the triplet accompaniment, are taken from the trills of the original theme.

The second theme is really only a further treatment of the first subject, for it gets its melody from an inversion of the opening motif in major key. By taking the major triad from the third through the fifth to the octave above, you get the opening notes of this theme, which is introduced in the key of A-flat, the relative major to F minor, which is the key of the sonata. Both the rhythmic and the melodic pattern of this second theme strongly suggest the outlines of the opening



theme, yet the effect of the two is quite different. The melody of the agitated third theme (strictly speaking, the second subject) is really nothing more than the notes of a minor third, following the scale downward, and then repeated in a different key in major, yet again the effect is highly original.



The opening motif receives interesting treatment at the start of the development section, being tossed back and forth between the two hands, while the second melody soon undergoes a variety of melodic experiments, through simple changes of its intervals. In the recapitulation the opening theme appears in its original key (F minor) with its inversion in F major, and the second subject (third melody) also in F minor. The first subject receives further treatment in the bass and then in the treble, always with the same unmistakable foundation, but in a constantly varying melodic line. The final experiments come in the coda, with a closing emphasis on the minor triad that served as a start for the whole movement. It is one of Beethoven's most compact and logical pieces of melodic writing.

From the standpoint of harmony the movement is continually fascinating. The chords under the first trills pique the interest of the listener, and the immediate change from minor to major adds to the sense of mystery. There are some remarkable modulations, with harmonies moving against a single note, sustained by monotonous triplets in the bass. The harmony grows still more subtle after the introduction

of the third melody (second subject), and throughout the development section it is masterly. At one point in the recapitulation, Beethoven permits a B-flat in a trill to sound against a sustained B-natural, which is really an ultramodern dissonance. The adagio approach to the dominant seventh chord and its immediate resolution into the original F minor at the start of the coda is another master-stroke of harmonizing, and the finish, with the two hands widely separated, after the minor triad has been sufficiently emphasized, is completely original.

This wide separation of the hands is responsible for an individual tone color also, and so far as variety is possible within the limits of the piano, Beethoven gets it by such devices and by a predominant use of the lower register. (Much of the music is written in the bass clef.) His use of a solid accompaniment, in a definite rhythmic pattern, also adds color to the second and third themes. There are some arpeggiated effects that make the best possible use of the keyboard for varied coloring. A skillful use of the pedals can work wonders in the tonal coloring of this movement.

The form of the movement has already been indicated. It is strict sonata technique, but with a highly individual use of the opening material in the construction of two separate but closely related themes. The third melody must therefore be considered as really the second subject, with the first spread over two distinct melodies. The elaborate use made of the little motif of Fate is decidedly original and establishes the solidity of workmanship in the whole movement. The balance of sections shows a comparatively long exposition and recapitulation, a moderately good-sized development, and a rather short coda. The exposition covers 78 measures, the development 55, the recapitulation 105, and the coda 24.

When someone asked Beethoven what he meant by the *Appassionata Sonata*, he answered, rather cryptically, "Read Shakespeare's *Tempest*." That may be enough of a hint for anyone who wants to make program music out of it.

But now take a real piece of program music, the *Sorcerer's Apprentice*, by Dukas. In order to understand the music, it

is necessary to know the story. It is a very old story, going back 1800 years to a dialogue of Lucian, in which he tells of a magician named Pancrates, whose disciple, Eucrates, tried one of his master's tricks during his absence. The trick consisted in bringing to life a broom or some other implement, so that it would act as a servant. It is worth remembering that a charm of three syllables was used. Eucrates learned the charm and made a broom (originally it was a pestle) fetch water for him. But when he tried to stop it, he could not cancel the charm. He tried cutting the stick in half, but the only result was that he had two water-carriers on his hands instead of one. The magician arrived just in time, but Eucrates never saw him again. Goethe made a ballad of this story, *Der Zauberlehrling* (which might be translated The Sorcerer's Apprentice) and this was the direct inspiration for the music of Dukas.

After a general hearing of the composition, in which the story can be quite easily followed, a special analysis from the standpoint of the five organizing factors is well worth while. The rhythm is very irregular, starting in a 9-8 time, slowly, but soon including a section of four measures written as 9-16. This curious time-signature comes again as the apprentice tries the charm on the broom, and then changes to 3-8 as the broom gradually comes to life. The first faint stirrings to action are realistically suggested by a few scattered sounds in the midst of nineteen measures of rest, and the triple rhythm, representing the activities of the broom, is gradually built up (somewhat in the manner of the old "bums' march" that bad boys used to sing when a policeman went by). The rhythmic pattern of the actual performance by the charmed broom is unmistakable, and persists throughout the piece, until the return of the magician cuts it off abruptly.



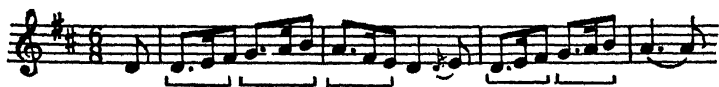
Melodically there are two leading themes, that of the broom-dance, built most on scale progressions and minor thirds, and a

heard all by itself. It is all in the spirit of fantastic imagination, and very successfully carried out.

The form of this composition is naturally created by the outline of the story which it tells, yet there is considerable logic in the structure, considered as absolute music. From the standpoint of sonata form, the wailing theme may be considered a first subject, with a transitional theme in the musical utterance of the charm, leading to a second subject in the 3-8 dance melody. This second subject is given most of the development, but the two are combined occasionally, when the apprentice seems to be lamenting the trouble he has started. There is a suggestion of recapitulation when both themes are brought back in new keys. The fact that the broom, after being cut in half, performed as two servants instead of one, gives the composer an opportunity to double the second subject and make it work in harmony with itself. The return of the introductory material at the end is in the nature of a coda, with four quick chords for a finish.

So there remains for analysis the simple little song, *The Sea*, by Edward Macdowell. Its musical interest lies largely in the fact that the composer has not slavishly followed the meter of the text, by William Dean Howells. He has not hesitated to repeat words and phrases, to conform to his own musical rhythm, and while the main accents of the Howells poem are necessarily retained, the setting is by no means a sing-song melody.

There are two points of rhythmic interest immediately apparent. One is the steady beat of the chords in the accompaniment, suggesting the rolling waves of the sea itself, and following only the main accents of the vocal part, which has as its basic rhythmic pattern a series of notes in 6-8 time, with the first in each group of three dotted, the second a sixteenth, and the third a regular eighth-note. This pattern creates the main melodic line, but is thrown overboard whenever a dramatic effect is desired.



The melodic pattern is influenced by this rhythmic arrangement in the lyric portions of the song, following the scale right up to the sixth and then coming back to the keynote, for the opening phrase, after which the process is repeated part way, stopping this time on the fifth. An imitation of this melodic pattern follows in minor key, and on the words "the light on the sullen water dies," a realistic effect is achieved by the simple process of letting the voice drop a full octave, going up again and dropping once more, staying on the low note for the word "dies." Meanwhile the accompaniment has introduced an imitation of the opening vocal pattern, sliding into it with additional notes, which suggest the motion of the "sullen water." On the phrase "the whispering shell is mute," the voice itself whispers realistically, the melody merely touching the fifth and going right back again, and repeating the process up to the words "evil cheer," which come out on a sudden, portentous crescendo. Then comes the line, fortissimo, "She shall stand on the shore and cry," with the melody moving right down over the tones of the triad from the octave above to the keynote, with emphasis on the third, then questioningly "in vain" (a perfect fifth) and again, very softly, "in vain," this time a minor third, increasing the atmosphere of doubt and desolation. The minor third provides the melody for the most poignant line of the song, "Many and many a year," expressing an eternity of weary waiting. The first melody is picked up again, pianissimo, as the shipwreck is briefly indicated, and it follows the original outline through the lines "Far under, dead, in his coral bed, the lover lies asleep," effectively using the octave descent on the syllable "sleep," to create a soothing mood. But the most dramatic effect is in the repetition of these lines, to bring the song to a close. The words "far under, dead" are whispered in a monotone, with absolute fidelity of accent, and then a minor sixth conveys the last feeling of tragedy, as the voice dies away to the softest pianissimo.

The harmonies of *The Sea* are characteristic of Macdowell, showing sufficient individuality and a fine sense of modulation. At the start the chords in the piano part shift from tonic to

sub-dominant and back, and then to the relative B minor. But the harmony becomes complicated almost immediately, to paint the tone colors representing the "sullen water." The chromatic movement of octaves in the bass maintains the atmosphere of the restless sea, even under the line "the whispering shell is mute," and the return to the original pattern of tonic, sub-dominant, relative minor is beautifully modulated through expressive chords. On the syllable "sleep," the harmony is quite different from that of the corresponding point in the first part of the song, and with only a passing suggestion of minor mode, it dies away with the melody, keeping the motion of the sea in the accompaniment to the very end. A variety of tone color is achieved through the sudden changes of volume in the voice, as well as details in the accompaniment.

The form of the song is practically a simple A-B-A, although all three sections are treated freely. The A section consists of the main melody in the swinging 6-8 time, suggesting the cheerful mood of the sailor's departure. The contrasting B section starts with the musical description of the "whispering shell," and continues to the end of the yearning line, "Many and many a year." The repetition of the A section is literal up to the word "asleep," after which the closing lines are repeated with a new dramatic effect, in the manner of a coda.

Apply this method of analysis to any song, and you will soon have a basis of comparison between music of the permanent type and the merely obvious, pleasantly melodious settings that win an easy but usually only transient popularity.

CHAPTER XXXV

HISTORICAL SUMMARY

During the discussions of various pieces of music throughout this book, the names of a number of composers have come up with perhaps a surprising frequency, and little or no effort has been made to place these composers historically, or to give any biographical background to their work. After all, a composer becomes personally interesting to a listener only after his music has caught and held the attention, and it often happens that a too great insistence on biographical and historical detail keeps the music itself from its possible effect.

Nobody is expected to take an interest in a famous boxer or baseball player unless he is first of all interested in boxing or baseball, and in the same way an interest in the personality of a composer should grow naturally out of an interest in his music. There are many sources of information concerning the great composers, and for the convenience of readers or students of this book a biographical glossary is appended which at least places them in the right time and country, with a list of their important compositions. But before concluding this study of the art of enjoying music, it may be helpful to present a bird's-eye view of musical history (nowadays it would be called an airplane picture), showing as quickly as possible where the important composers belong, and how they were affected by the spirit of their times.

It is not necessary to go deeply into primitive music or even the early efforts of the church. Nor can folk-music as such occupy much space; it has always existed, even among uncivilized peoples, and it probably always will. The popular songs of America today are in a sense folk-music, presenting the unique phenomenon of being created in highly civilized surroundings, often in a thoroughly sophisticated spirit, yet show-

ing all the traits of primitive folk-music, the monotony of rhythm, the simplicity of melody, the vivid tonal coloring and the atmosphere of improvisation. Some musicians have always created and interpreted by instinct, playing and singing "by ear," and composing tunes that they were unable even to write down in notes. There will always be such musicians, in contrast to the well-taught scholars of the art, and it is quite possible that the work of some of these "natural" musicians will at least temporarily find a larger audience than the more serious and studied efforts of their trained colleagues. Folk-music and popular music in general will always have a quick and easy appeal, and there is no more art in enjoying it than ordinarily enters into its creation. When it has proved its permanence, as is often the case, it may usually be found in other than its most primitive forms.

So far as the art-music of the world is concerned, it lends itself fairly easily to a division by periods, generally known as the classic, romantic and modern, and it should not be difficult to identify music belonging to any of these periods. It must be remembered that vocal music in general preceded instrumental music, that melody existed long before harmony was added to it, and that the earlier forms of harmony were nothing more than combinations of melodies. Out of this habit of combining melodies grew the whole polyphonic school of composition, which spread all over Europe long before the development of the homophonic and instrumental forms.

The earliest known piece of polyphonic music is the English round, *Sumer is icumen in*, which dates back to the first half of the thirteenth century. It is not merely a historical curiosity, but an excellent piece of music, having four voices in strict canon, singing over a two-part bass. Arrangements of this famous round are available for modern singers, and it is well worth performing.

But the first polyphonic composers of eminence were Netherlanders, with whom even the native English John Dunstable is generally grouped. William Dufay, Johannes Okeghem and Josquin des Près are the names that stand out in the early period. The last was a pupil of Okeghem, and highly

praised by Martin Luther for his ability to put human emotion and sentiment into music. These men carried polyphonic music forward into the sixteenth century, when another Netherlander, Adrian Willaert sometimes called "the father of the madrigal," became organist at St. Mark's in Venice, while Dufay, des Près and later Jacob Arcadelt all became associated with the Papal Chapel in Rome.

The two greatest names of the sixteenth century are Palestrina and Orlando di Lasso, both of whom died in the same year, 1594.¹ Meanwhile, the madrigal school reached its height in England under Queen Elizabeth, producing such fine composers as Thomas Tallis, Weelkes, Wilbye, William Byrd, John Dowland, Thomas Morley, Orlando Gibbons and the organist John Bull. England's greatest musician, Henry Purcell, came nearly half a century later, his comparatively short life ending in 1695. By that time Bach and Handel were already ten years old, and with Italy's interest in opera and the development of the various forms of clavier to add to the organ, the polyphonic monopoly had practically ended.

Peri, Caccini and their fellows had made homophonic (single-voiced) music popular in Italy at the very start of the seventeenth century, and their experiments were carried on by Lully in France and later by Rameau. Meanwhile, Claudio Monteverde had laid the foundations of modern harmony by his revolutionary innovations. The early masters of violin music, Corelli, Vivaldi, and their followers, also advanced the cause of individual melody, while Couperin in France and Alessandro Scarlatti in Italy brought clavier music up to a very high level. (The younger Scarlatti, Domenico, was also born in the Bach-Handel year, 1685, and became perhaps the greatest keyboard virtuoso of his day, the spiritual ancestor of all modern pianists.)

The classic period of music begins with Bach and Handel (even though they both wrote much in the polyphonic style), and everything before them, excepting perhaps the unique ecclesiastical glories of Palestrina, may be considered as mere preparation for their genius and that which was to follow.

¹ See p. 194 for a discussion of their significance.

Johann Sebastian Bach was only one of a large musical family, but by far the greatest. His ancestors had composed music for nearly two centuries before his birth, so he came by his genius naturally. Left an orphan at the age of ten, he lived with an elder brother, an organist, who discouraged his enthusiasm for music by confiscating the manuscripts that the boy had copied by moonlight.

At fifteen the young Bach became a choir-boy at Lüneburg, near Hamburg, where he had a chance both to hear and to learn good music. A little later he played the violin in the court orchestra at Weimar, and at eighteen he was organist at Arnstadt. Eventually he became court organist at Weimar, where he built his reputation as a performer and composer. For several years he was music director for the Prince at Cöthen, where he had an opportunity to compose for orchestra and the clavier. The last twenty-seven years of his life were spent in Leipzig, as cantor and director of church music, and there he wrote his greatest masterpieces, the *B minor Mass*, the *Passions* and many of the cantatas. It was not a very exciting life, but enormously productive, and of inestimable benefit to the whole art of music. Bach is equally significant in the field of organ and choral music. He established the tempered scale of the modern piano and thus laid the foundation of our whole system of harmony and modulation. He wrote splendid music for the orchestra and for such individual instruments as the violin, flute and clavier. He commanded both the polyphonic and the homophonic style of composition, and by his combination of matchless technique and instinctive emotional expression he set a standard for all subsequent music that only a few composers approached.

Although born in the same year (1685) at Halle, only eighty miles distant from Bach's native city of Eisenach, Georg Friedrich Handel never seems to have met his great contemporary. Their lives ended only nine years apart, both in blindness. (Handel outlived Bach, and was about a month older.) But in spite of all these coincidences, their careers were very different. Handel had no musical background, but was an inexplicable prodigy from boyhood. He composed many operas

in the Italian style, now almost forgotten, but showing a fine melodic sense. Having been appointed chapelmaster to the Elector of Hanover, afterward George I of England, Handel eventually settled in London and became a naturalized British subject. It was here that he composed his great oratorios, and it is by this music, and particularly the popular *Messiah*, that he is remembered today. While he wrote great choral music in his oratorios, and was unquestionably a master of counterpoint, Handel must be considered essentially a melodist, with a particular gift for broad, smoothly flowing lines, such as are found in his familiar *Largo*.

Two of the sons of Johann Sebastian Bach became noted musicians in their own right. Karl Philipp Emanuel Bach was for many years court musician to Frederick the Great and had an important influence on the sonata form, which was to become so prominent before the end of the seventeenth century. A younger son, Johann Christian Bach, was for many years music master to the royal family in London, and before that he played the organ in the Milan Cathedral. As a composer he was less important than his older brother.

The great Bach wrote his music without any thought of fame or fortune, as a daily task. Handel was more dependent on the reactions of a fickle public, and less able to assert any individuality of style. But both were unique figures for their time, far in advance of all the musicians who had preceded them, and creators of an idiom that is still a model for composers and as popular as ever. After them the great composers were plentiful, and a golden age of music persisted right up to the close of the nineteenth century.

The two great composers of the latter half of the eighteenth century were Franz Josef Haydn and Wolfgang Amadeus Mozart, again with widely divergent careers, but an intimate personal acquaintance and mutual sympathy that did not exist between Bach and Handel. Neglected as a child, Haydn made his way against all handicaps, working as an accompanist and general handy man for the popular singing teacher, Porpora, in Vienna, and finally winning the patronage of the wealthy Esterhazy family, whose support, over a period of

thirty years, enabled him to devote nearly all of his time to composition. Late in life, Haydn visited England and was there inspired to write his oratorios, *The Creation* and *The Seasons*. Meanwhile, he had established the sonata form in a great number of symphonies and actual sonatas and laid the foundations of chamber music for all time. He was enormously prolific, doing most of his composing after he had passed the age of thirty, and continuing to be an active influence in music until his death in 1809.

Mozart was first of all the most extraordinary infant prodigy in history, playing the clavier at three, composing at four, and appearing as a public performer at six. Although acclaimed all over the world as a genius, his life was not a happy one. He left a court position in his home town of Salzburg to go to Paris, where success eluded him, and eventually, at the age of twenty-six, he arrived in Vienna. Here he lived the life of a Bohemian, scorning patronage, getting more and more heavily into debt, but composing the most entrancing music imaginable. He went far beyond Haydn in his development of the sonata form, and his symphonies and chamber music will forever be models of form and high lights of melodic inspiration. As an operatic composer he was also highly significant. Mozart died a pauper in 1791, at the tragically early age of thirty-five, perhaps the greatest natural genius that music will ever know.

The work done by Haydn and Mozart in establishing the forms of chamber music and the symphony was completed by Ludwig van Beethoven, the third and greatest of the Viennese group. Born in Bonn, in 1770, of a musical family, he showed early abilities which were spurred to the utmost, in the hope of emulating the youthful Mozart, who himself showed a great interest in Beethoven when he first came to Vienna in 1787. Later, Beethoven studied with Haydn, but he soon broke away from all the conventions of his art and was regarded as an arch heretic, even by his friends and admirers. His vigorous, independent spirit, chafing under restraint of any kind, kept him continually in difficulties, and the latter half of his life was afflicted by the tragedy of deafness.

Beethoven died in 1827, after producing some of the greatest symphonies, sonatas, string quartets and concertos the world has ever known, besides a heroic opera, *Fidelio*, some splendid vocal music, and a wealth of smaller compositions. He may be considered the first romantic composer, for his individuality was striking and he refused to be bound by classic formulas. He made the sonata form much freer than it had been before, and injected an emotional power and dramatic intensity into his music that gave it an overwhelming effect. He died tragically, but with his genius already universally recognized.

Before the death of Beethoven, the movement generally known as Romanticism was well under way. The classic period, dominated by Haydn, had made much of form for its own sake. Mozart himself had proved the fallacy of this idea, and Beethoven definitely rebelled against it. Meanwhile, Christoph Willibald von Gluck had upset the traditions of Italian opera, in Paris, insisting that there must be dramatic realism in both the music and the action, and Carl Maria von Weber, composing during the latter part of Beethoven's life (up to 1826), had laid the foundations for Wagner with some truly romantic operas, in addition to absolute music of a high order.

With Franz Schubert, Romanticism became a reality, and this is the next great name in music after that of Beethoven, whom he knew personally and outlived by only a year, for Schubert died, also in poverty and neglect, at thirty-one. Schubert's natural and spontaneous musical genius, particularly in the ceaseless flow of melody, has been rivaled only by that of Mozart. He composed so rapidly and easily that he is often accused of carelessness in details and he never mastered musical form in the sense that it was mastered by Beethoven and Mozart. Yet his symphonies, particularly the *Unfinished* and the seventh, in C major, are gems of technique as well as pure musical beauty, and he created some lovely chamber music that requires no apologies. But it is as a song-writer that Schubert is chiefly remembered, and in this field he was a real pioneer, laying the foundations of the German *Lied*, and combining the melodic inspirations of

folk-music with a highly imaginative and delicately personal art. By all standards he belongs among the elect of music.

Felix Mendelssohn (Bartholdy) and Robert Schumann were born only a year apart, the former in 1809 in Hamburg, and the latter in 1810 in Zwickau, a mining town. Both lived comparatively short lives. Mendelssohn was only thirty-eight when he died, and Schumann forty-six. But Mendelssohn's career was a happy and successful one, with all the advantages of wealth, culture and an admiring public, so rarely granted to musicians, while Schumann had to fight his way through troubles of all kinds, suffering a nervous breakdown and ending in an insane asylum.

Mendelssohn was another youthful prodigy (most musicians are, although the fact is not always known) and composed his astonishing overture to the *Midsummer Night's Dream* at the age of seventeen. He was a brilliant pianist, and his charming compositions for that instrument have been deservedly popular. But his greatest creative work was in his later symphonies and overtures and in the oratorios, particularly the *Elijah*. Taste, refinement and elegance are characteristic of most of Mendelssohn's work, but the very fact that life was made easy for him has inclined critics to deal harshly with his creations. In fairness, Mendelssohn must be given a high place among the romantic composers, and while it was once the fashion to belittle him, there is no indication that his popularity is really on the decline.

Schumann is an arch rebel in music, and he devoted much of his life to critical writings on the art, surrounding himself with a group of friends and literally forming a society (the *Davidsbund*) against the Philistines. He was for a long time balked in his desire to become a musician, then robbed of the career of a concert pianist by an injury to a finger, then refused the hand of his beloved Clara Wieck (whom he eventually married, in spite of her father's objections), and finally irritated by an academic life that was not to his liking. Yet he composed some of the world's greatest piano music (particularly the *Concerto in A minor*, the *Symphonic Études* and *Carnaval*), produced a treasure of songs, largely under

the influence of his romance with Clara (herself an extraordinary pianist, perhaps the greatest of her sex), and in later life wrote symphonies, chamber music and choral works, all of a high order. Like Schubert, Schumann was not essentially a formalist, but his music shows inspiration and an even greater originality, especially in his bold use of harmonies and cross-rhythms. The term "romantic" fits him perhaps better than any others of that school.

Frederic Chopin, the outstanding genius of the piano, was an immediate contemporary of Mendelssohn and Schumann, born in 1810, near Warsaw, Poland, and meeting an untimely death from tuberculosis at the age of thirty-nine. He was also a prodigy, playing in public at the age of nine and publishing his first compositions at fifteen. He settled in Paris at the age of twenty-one, and spent most of the rest of his life there, meeting with great success, and creating what was really a new technique of the keyboard, and the foundation of modern music. Because of his concentration on the piano, Chopin is not always given full credit for his remarkable melodic gift, nor for the individuality of his harmonies and his bold experiments in form. Pianists and lovers of piano music become so wrapped up in his mastery of that instrument that they overlook the great musical genius that breathes through all of his compositions.

Hector Berlioz was born some years earlier than Schumann, Mendelssohn and Chopin, and Franz Liszt only a little later, but both of them outlived that trio of Romanticists by many years, Liszt living to the ripe age of seventy-five, and exercising an enormous influence on all the music of modern times. Both were composers of the spectacular type, with large ideas and conceptions, which unfortunately did not always live up to their promise. Berlioz is an extremist in program music, seeking to express the fantastic and the colossal, and succeeding superficially, without much evidence of the inspiration assumed by his intentions. Similarly, Liszt planned his music on a big scale, knew the technique of his art thoroughly, acquired the reputation of being perhaps the greatest piano virtuoso of all time, influenced Wagner and helped many

other composers to recognition, yet never quite succeeded in convincing the modern world of his own creative genius, as compared with that of the real giants of music.

Richard Wagner was less than two years younger than Liszt (who became his father-in-law) but died three years earlier, in 1883. He represents the climax of the dramatic type of music and is the only operatic composer who can fairly be ranked with the greatest creators of absolute music. Before Wagner, opera had had a mixed career, starting with fine ideals in the old Italian days, but speedily degenerating into the lowest possible forms of artificiality, then profiting by the reforms of Gluck and the genius of Mozart, and definitely taking a step toward music-drama in the romantic works of Weber.

Paris early became the chief center of opera, with the tastes established by Lully and Rameau holding their own right up to the time of Luigi Cherubini (a Florentine by birth, but decidedly French in his music) developing through the work of Méhul, Grétry, Spontini and other composers, and finally reaching a popular climax in the spectacles of Halévy and Meyerbeer. Meanwhile, the tuneful Italian style of opera had received new life through the talents of Rossini, and to a lesser extent from Donizetti and Bellini, whose contributions to *bel canto* are still popular, merely as vocal art.

Giuseppe Verdi, whose life covered nearly the whole of the musical nineteenth century (1813-1901), brought Italian opera from the hurdy-gurdy type of melody and artificial recitative to a real dramatic significance, in which the example of Wagner eventually played its part. *Aïda*, one of the most satisfying of all operas, is something quite different from the early Verdi works, and *Otello* and *Falstaff*, written in his old age, are definitely Wagnerian in their technique.

Bizet's *Carmen* ranks with *Aïda* as a completely satisfying opera, and Gounod's *Faust* has achieved immense popularity because of the universality of its story and the immediate appeal of its sentimental tunes. French operatic composers of the late nineteenth and early twentieth century included

Jules Massenet, the most successful of the sentimentalists, and Camille Saint-Saëns, whose *Samson and Delilah* is less important than his large output of orchestral writing and chamber music in the absolute forms.

Wagner towers over all these composers, and remains not only one of the greatest revolutionists of music but one of the very few who possessed that compelling and overwhelming inspiration that carries the stamp of inevitability. His early operas were affected by the conventions of his predecessors and contemporaries, but starting with *Tannhäuser* (a failure in Paris) and *Lohengrin*, he came closer and closer to a musical realism on the stage, eventually creating a true music-drama in the great Nibelungen cycle, *Tristan und Isolde*, *Die Meistersinger* and *Parsifal*. Wagner was an exile from Germany during a large part of his life, for political reasons, but spent his last years at Bayreuth, which became a shrine for all lovers of music-drama. Liszt, who first produced *Lohengrin* and recognized the genius of its composer, remained a staunch supporter to the very end, and the patronage of King Ludwig II of Bavaria, extended at a critical time, unquestionably made it possible for Wagner to carry out the musical task that he had set himself.

Running parallel to Wagner in the field of absolute music is the gigantic figure of Johannes Brahms, now recognized as belonging with Bach and Beethoven among the greatest musicians of all time. He wrote no operas, but proved himself supreme in every other branch of music, particularly the symphony, the concerto, the German *Lied* and chamber music, not to speak of several important choral works. Brahms is pre-eminently the musician's musician, but the general public seems at last to have discovered him, and he is today in danger of becoming the most popular composer on concert programs. His life extended from 1833 to 1897, and was lived quietly, aided at first by the interest of the Schumanns and later of Joachim, but developing an unfortunate comparison with Wagner, not of his own choosing, which for a time turned the whole musical world into two rival camps, until it was suddenly discovered that there was nothing to argue about,

as the two men were of entirely different types, each unsurpassed in his own line.

The art of song-writing was carried on by most of the composers of the nineteenth century, but two men made it their specialty, Robert Franz and Hugo Wolf, the former possessing a fine melodic sense, while the latter concentrated on a realistic treatment of the voice and a polish of detail. Before them, Carl Loewe had specialized in ballads, showing considerable dramatic power, but without the melodic inspiration of a Schubert.

While Brahms was upholding absolute music in Germany, César Franck was doing the same thing for France, where the operatic tradition had become far more powerful. Born in Belgium, but spending most of his life in Paris, as organist and teacher, Franck quietly produced some music that may well be compared with the greatest. His one symphony, in D minor, is now among the most popular of them all, and his violin sonata, quintet, piano and organ compositions represent the highest standards. He derived his forms from Bach and Beethoven, but in his harmony and tonal coloring he pointed definitely forward to the modern school.

Aside from such universal geniuses, the nineteenth century produced a number of composers of distinctly national characteristics. This was particularly true of Russia, where the group known as "the five" undertook to restore their folk-music to its rightful place and make Russian composition something more than a mere imitation of the conventional styles of other countries. The five men were Mili Balakirew, founder of the group, Alexander Borodin, César Cui, Modest Moussorgsky, and Nikolas Rimsky-Korsakoff. They found their inspiration in Michael Glinka, who had already begun the study of Russian folk-song and embodied it in his operas. Moussorgsky's *Boris Godounoff* is one of the monumental works of musical literature, and his use of the whole-tone scale and other bold devices of harmony makes him a most important forerunner of modernism.

Peter Ilyitch Tschaikowsky remains the most popular of the Russian composers and there are evidences of nationalism

in his works, particularly the symphonies. But essentially he is a Teutonic composer, as was his countryman, Anton Rubinstein, before him, and as Serge Rachmaninoff is today.

A definitely national music was produced by Edvard Grieg in Norway, and his idiom is not only unmistakable but exceedingly attractive. His songs, his piano concerto and his chamber music are all of real importance. Finland has produced in Jan Sibelius a similarly important national figure, with a clear significance among the modernists.

Anton Dvorak, a Bohemian by birth, has endeared himself to America with his *New World Symphony*, in which he showed us how an American national music might be written. From the standpoint of his own nationalism, however, he was even more significant. Edward Macdowell, on the other hand, generally considered America's leading composer, was in no sense a nationalist, but a fine workman in the traditional forms. Nor have the English composers of the nineteenth century, headed by Edward Elgar, produced anything of a distinctly national character.

Of the composers of our own day, Richard Strauss is the closest follower of Wagner. His operas may well be called music-dramas, and his orchestral tone poems are marvels of program music, while his songs rank with those of the great masters of the German *Lied*. Bruckner and Mahler in their symphonies also showed a strong Wagnerian influence, whereas Max Reger adhered more to the classic style. The operas of Verdi led naturally to those of Puccini, Mascagni, Leoncavallo, Wolf-Ferrari and Montemezzi (to name only the best known), all somewhat affected by the Wagnerian style. Vincent d'Indy followed in the footsteps of his master, César Franck, who has influenced most of the modern French writers of absolute music.

Claude Debussy is the real founder of the modern school, and his highly original methods of harmonizing and creating tonal colors revolutionized the whole musical art. His *Pelleas and Melisande* is unique among operas, his orchestral compositions speak a new and different language, and his piano pieces evoke from the keyboard something that only Chopin

had suggested as a possibility. Debussy has been worthily succeeded by Maurice Ravel, and since then there has been a constant stream of more and more unorthodox music, whose value, as previously indicated, cannot be properly estimated until the test of time has been applied.

It must be increasingly evident, however, that most of the world's important music was written between 1800 and 1900, in the comparatively short space of one hundred years. Bach, Handel, Haydn and Mozart paved the way, and from Beethoven to Debussy and Strauss the production of great music has been practically continuous. A familiarity with at least a fair amount of this vast treasure is essential before one can even begin to discuss the possibilities of the future.

CHAPTER XXXVI

VARIOUS CONCLUSIONS

It would not be difficult to let a book like this run on indefinitely, for the subject of music is endless and the possibilities of enjoyment are infinite. But since its object is chiefly to stimulate the average listener to further personal discoveries through the simple process of listening, it is necessary to stop somewhere, and this is as good a place as any.

Those who want definite instructions for reading notes, or for transposing instrumental parts so that they can be read, or detailed information on the lives of the composers and the meaning of the most important technical terms of music, will find all this material in compact form in the appendices and glossaries at the back of this book. They will also find plenty of other publications to enlarge their experience in all these directions.

But it is impossible to develop the art of enjoying music simply by reading books about it. The one absolute necessity is to hear plenty of music of all kinds, and thus to get the habit of forming one's own opinions. If these opinions keep changing, so much the better. It probably means that a definite development of taste is taking place.

If a piece of music sounds dull and uninteresting at a first hearing, don't give it up on that account, particularly if it happens to be a piece in which thousands of others have found enjoyment. The fact that its beauties are not of the obvious kind is quite likely to be in its favor. Conversely, do not be carried away by a first favorable impression. Music that follows the line of least resistance may be temporarily popular, but is not necessarily good on that account. If your enthusiasm for a composition suddenly begins to wane, don't reproach

yourself for being so easily satiated. The chances are that the music was not worth much more than passing attention in any case.

The one and only dependable test of greatness in music is the test of time. That is why it is so futile to spend a lot of energy in worrying over present and future standards. Nobody living is qualified to say either what is good or bad in the untried music of the moment, or what will be recognized as good or bad in the future. The more vehement the protestations of the enthusiasts or the attackers, the more likely they are to be founded on prejudice, personal bias (often by way of "inside information") or downright commercialism. If you happen to like the music of Ravel better than that of Schoenberg, that is your own affair, and no one can properly argue with you; and if your greatest enthusiasm is expended on Brahms, Wagner, Beethoven and Bach, don't worry about the jeers of the iconoclasts, for your taste is supported by millions of the best minds and ears of the past. America will never have a real taste for music until it is founded on sincerity and honesty. There has been far too much hypocrisy in our whole musical life, and it is still too easy to get on the band-wagon, to ride with the crowd, and to utter opinions which are really not ours at all, but correspond with those that we slavishly respect, although their own foundation may be just as insincere and worthless.

If anyone could go through the process of not only reading this book but hearing every piece of music mentioned in it, it is likely that that person would end by having quite a good musical taste. But it would be possible to spend a lifetime in the process, if each piece were heard often enough to give it a fair chance of being enjoyed. Therefore, in every case an honest effort has been made to point out those things that are the most likely, in view of their past records, to create permanent enjoyment, and thus to make the listener's task of selection as easy as possible. If the potential music-lover concentrates on those compositions that seem to be recommended in advance (and there are many such mentioned in every chapter) he or she will acquire a fairly rapid acquaint-

ance with the established masterpieces of permanent music. More detailed knowledge and experience are to be had by simply including more of the suggested material, and hearing each piece oftener.

In listening to music of any kind, try always to apply the definition of the organization of sound toward beauty. Listen from the standpoint of the five organizing factors, rhythm, melody, harmony, tone color and form. They will appear in varying degrees of importance, but they will inevitably be present in every significant composition.

The "foot-listener," who merely responds to rhythm, is decidedly limited in his enjoyment of music, but the "head-listener," who approaches the art with his intellect alone, is perhaps just as limited. Between the two are the "heart-listeners," the emotionalists, to whom music is just a romantic and inexplicable stimulant. The great majority of haphazard listeners respond to music in this way. But anyone who makes an art of enjoying music approaches music from all three angles: physically, by way of the feet, emotionally, by way of the heart, and intellectually, by way of the head; and all the really great music of the world is written with this triple appeal.

It is impossible to say just why one rhythm or melody or harmony or tone color has more appeal than another. Unquestionably, it is partly a matter of habit and association; but unquestionably also there are certain patterns, at least of rhythm, melody and harmony, which rest upon universal laws and formulas, recognizable, consciously or unconsciously, by all human beings. The mere element of comfort may enter into these patterns, as in other arts. We like lines and colors which do not annoy or hurt the eye. Similarly, we like rhythms, melodies and harmonies that do not assault the ear with unexpected and illogical combinations. Such patterns as the 1-3-5 triad, appearing in both melody and harmony, rest upon a scientific foundation first of all, and then acquire a universality of appeal, if for no other reasons than custom and experience.

So it all comes back to the test of time. It may be that our ears will become accustomed to the most frightful noises in time, as they became accustomed to Debussy's chords of the ninth, which in their day seemed quite extreme. But there is no way of proving this except through the passage of time. The music that has become established as permanent, known by the convenient but much abused term "classical," arrived at its place partly through the efforts and propaganda of individual enthusiasts, men like Mendelssohn and Schumann and Liszt, who discovered genius in the past and in their own time and knew they were right, but even more through the direct, spontaneous reactions of millions of listeners all over the world, who were willing and able to say "This is beautiful," but were prepared to change their minds later if they chose. It is only thus that permanent beauty is found. If enough people, over a sufficiently long period of time (which may be ten years or a century) respond in approximately the same way to any work of art, it rightly goes into the records as a classic, and eventually it may be taken for granted, which is a pity. There is a certain satisfaction even in discovering that a work of art is just as beautiful as you have always been told it was. But beware of getting into the habit of thinking a thing is beautiful merely because you have been told so.

The ideal of every true artist is to express the abstract in concrete terms. In music, as in all other arts, the creative genius organizes his raw materials with all the means at his disposal, aiming to achieve a beauty which will be clear to any observer possessed of his five senses and a modicum of intelligence. Sometimes this public is not reached during the creator's lifetime. But if the work is really significant, the public is inevitably reached sooner or later.

It is not enough merely to transfer thoughts to other people. Anyone possessed of a medium of communication can accomplish that. But if the thought embodies an abstract mood or an emotion, its inevitable transfer to other human beings constitutes art in the highest sense. The miracle of music is that it can achieve this magic without the help of words or pictures

or symbols of any kind. When a really great piece of absolute music is heard, there is no mistaking its mood or emotional content. That is why absolute music almost automatically ranks higher than program music, whereas the finest program music may be credited with an absolute value, quite apart from its descriptive or narrative interest. When words and music are combined, we really have two arts in one, and it is a difficult thing to decide how the credit for the final effect should be divided. It is only when different composers have set the same words to different music (a surprisingly frequent occurrence) that any comparisons can be made. Occasionally a text is so obviously unworthy that it drags even the finest music into aesthetic futility.

Let it be clearly understood that a significant composer must have something more than the ability to write correctly in the established forms. Anyone can acquire such ability, just as anyone can learn to write the English language or any other. The mysterious thing called inspiration is a quality that cannot be explained, but in the long run it is inescapable. Inspiration has nothing to do with sudden flashes of complete creative power, or the ability to put these things down perfectly as they occur to the creator. Generally inspiration works slowly and painstakingly, with a knowledge of the ideal in view, but also a practical command of the means by which that ideal may be made a reality. Beethoven's notebooks, showing how slowly and carefully he developed the greatest of his melodic inspirations, are the best possible comment on this much misunderstood phase of art.

The direct pleasure that comes from the recognition of inspiration in a piece of music is something impossible to describe. Fritz Kreisler has given it the physical sensation of that tingling, shivering ecstasy commonly known as "goose-flesh," and he may be right when he says that only the music that produces that particular sensation is really worth while. Under any circumstances it is a compound emotion. Mere familiarity enters into it to some extent, the pleasure of being able to say to oneself (or perhaps to one's neighbor) "I know that," which also explains why people applaud in concert

halls when they recognize the first measures of a familiar encore. But such harmless vanity is a necessary part of all aesthetic enjoyment. The fact that one responds again and again to the same musical stimulus in the same way makes each additional response all the more enjoyable.

The ability to experience this direct and perhaps wholly irresponsible pleasure and then to follow it up with the added pleasure of analysis, perhaps finding a logical reason for the earlier, instinctive response, marks the real music-lover of the highest type. If the approach is analytical from the start, much of the spontaneous enjoyment of music may be missed. But if the mere sensuous, emotional comfort of the listener is the whole sum and substance of his enjoyment, then even more is being missed, and there can be no possible claim to art on his or her part. A good music critic should get his impression of a performance directly, without letting too many intellectual processes interfere with his spontaneous enjoyment. After he has experienced the immediate thrills (or perhaps the opposite) he can analyze his response at leisure and put his analysis into words that the average listener or reader can understand.

But beyond this direct enjoyment and analysis of music there are unlimited possibilities of associating it with other interests, as well as other studies. If your mind is a mathematical one, you can find all sorts of opportunities to work out the mathematics of music. The relationship of vibrations to pitch is a mathematical one. (The 440 A is considered Standard Pitch, meaning that the sound of A above Middle C represents 440 vibrations per second). Each interval of the scale has a mathematical relationship to the adjoining tones and all the others, although the "tempered" scale, which has been in use since the days of Bach, disregards this scientific scale for the convenience of the human ear, and rightly. The combinations of overtones are also mathematical, and the commonest effects of harmony can be worked out on a similar mathematical basis. All the details of time and rhythm are naturally mathematical in a very special sense, and the term "measure" really differentiates the modern, well-organized music from the haphazard "plain-song," which was not measured in terms of time.

If your interests are literary rather than mathematical, music offers an even larger field for enjoyment and aesthetic cooperation. Obviously the numerous musical settings of the world's great poems offer a real inspiration to the student of literature, and it is at least interesting, and often amusing, to observe how some of the composers have treated the authors of great literary masterpieces. In many cases it may almost be argued that the greater the text the less likely it is to receive great music, and vice versa. Shakespeare has not been very successfully set to music on the whole, although his songs all have been given attractive melodies, old and new. Verdi's *Otello* and *Falstaff* are the most important operatic treatments of Shakespeare, and Gounod's *Romeo and Juliet* is at least adequate. There are several *Macbeths* and *Hamlets*, none of great significance. Berlioz gave the *Romeo and Juliet* theme an impressive dramatic treatment in his symphony, and Tschai-kowsky showed what he might have done with it in his fantasy overture and some fragments of an opera. The finest Shakespearian music is still the youthful overture to the *Midsummer Night's Dream*, by Mendelssohn.

Milton was set to music by his contemporary Henry Lawes, and later by Handel, but the words were infinitely superior to the music in every case. Dante has been suggested in orchestral music, such as that of Liszt (who also put Petrarch into a piano piece), but there is no really significant setting of his actual poetry. Goethe, on the other hand, received his full due from the composers, and his shorter poems in particular have been most successfully set to music, with the *Erkling* as a shining example. The Faust story has had much musical attention, with varying success. Such miniaturists as Heine were a godsend to the song-writers, and their purely lyric style offered the best possible material for musical settings.

The French poets have had an enormous influence on French music, and a large proportion of all program music owes its existence to such poetry. (Debussy's *Prelude to the Afternoon of a Faun* is a characteristic example, based on a poem by Mallarmé.) Narrative music is almost as common as descriptive, even when no words are actually used. Definitely pictorial

music is also quite common, sometimes using a scene from Nature and sometimes an actual painting for its model, as in Rachmaninoff's tone poem, *The Island of the Dead*, inspired by the famous Böcklin picture.

Music has often been compared with language itself, and the comparison is quite legitimate. While it combines easily with actual language, it also speaks a language of its own, which it has become a platitude to call universal. To understand the significance of the organizing factors of rhythm, melody, harmony, tone color and form, the analogy of a familiar language is helpful. Music has its own alphabet, of only seven letters, as compared with the twenty-six of the English alphabet. Each of these letters represents a note, and just as certain letters are complete words in themselves, so certain notes may stand alone, with the force of a whole word. Generally, however, a note of music implies a certain harmony, and in most modern music the notes take the form of actual chords. So it may be said that a chord in music is analogous to a word in language. Several words form a phrase, and several phrases a complete sentence, and the same thing is true in music.¹ Measured music corresponds to poetry, while the old unmeasured plain-song might be compared with prose. (The relationship of modern music to free verse at once becomes apparent, and impressionism, expressionism, cubism and futurism can all be found in music as well as the other arts.)²

If you are interested in history or geography or both, the co-operation of music again becomes highly significant. There is no better way of studying nationalism than through the folk-music of individual countries, and wherever an art-music has been developed with strong national characteristics, these can be traced directly to the folk-music of that country. There is no mistaking the character of a Hungarian Rhapsody, or an Irish Jig, or a Russian Hopak, or a Polish Mazurka, or a Viennese Waltz. The music of a country should always be an important part of the study of its geography and history.

¹ See p. 7, footnote.

² See p. 315.

Music has played a dramatic rôle on numerous historic occasions, such as the fall of the Bastille, when the *Marseillaise* was heard, the rise of Protestantism, inspired by Luther's hymn, *A Mighty Fortress*, even the surrender of Cornwallis at Yorktown, when *Yankee Doodle* turned from an army joke into a march of triumph.

Music is so closely knit with the other arts that one could not very well get along without the other. Ruskin called architecture "frozen music," and the whole technique of form is certainly an architectural matter. Painting, sculpture and literature all have their analogies in music, and the art of the dance could not exist without music, which is its heart and soul. It was also at one time a necessity to the drama, and even today incidental music is helpful to the stage, quite aside from definitely operatic productions. (If radio is to be considered art, its debt to music is of course unlimited.)

But the greatest significance of music is in its relation to life itself. It is unquestionably the most human of all the arts, and the one that enters most into everyday experience. It is unnecessary to repeat the hackneyed phrases that have been uttered so many times as to the necessity of music, the connotation of the mother's lullaby, or a favorite hymn, or a marching tune, or patriotic music of any kind, or the uplifting value of a really fine composition. The fact remains, in spite of all the platitudinous utterances on the subject, that music does have an ethical, an emotional, often actually a physical effect on human beings, and its importance cannot be ignored, even by those who would like to think of it merely as a luxury or an idle pastime. Religion has never been able to get along without music, and it is one of the greatest assets of the church today. Patriotism, loyalty, love, courage, and all the other human virtues are not only expressed but stimulated by music.

If this book has given the impression that all music can be reduced to simple patterns, remember that all human beings offer the same possibility. Everyone is composed of the same raw materials, and everyone shows the same general patterns of form and feature. Yet there never were two human beings exactly alike. In the same way there have never been two pieces

of music exactly alike. They may show similar arrangements of notes, in both their rhythmic and their melodic patterns; they may use the same harmonies over and over again, the same tonal coloring, and the same outlines of form. But the effect of the individual composition will always be different from that of any other, just as people having the same eyes, noses, mouths and other features will nevertheless be easily recognized as individuals.

No matter how similar two people might be in their externals, there would still be marked emotional, mental and spiritual differences. The same variations hold good in music, where a composer's mental, emotional and spiritual character will inevitably affect his use of even the most ordinary materials. Therefore, it is the least of all tributes to say that a composer is completely original. Rather is it a compliment to say that he has used the simplest and most universal materials in a manner that is distinctly and entirely his own. No great composer ever worried much about the originality of his themes. Many of the Wagnerian motifs are in themselves quite commonplace combinations of tones. His genius consisted in knowing how to use them to create the exact mood and atmosphere that he desired. The hearer recognizes melodic inspiration, even when it does not imply a completely original arrangement of tones, which is literally impossible today, unless all the logic of tradition is cast aside.

After hearing enough music of all kinds, it becomes possible for anyone to decide, either at a first hearing or later, that a piece has inspirational individuality, or that it is merely another correct composition of a certain type, not necessarily bad, but also clearly not of any particular merit. The same standards are being applied daily in the reading of books, magazines and newspapers. A piece of really fine writing does not escape the attention of the public any more than a really fine piece of music escapes the experienced listener.

The art of enjoying music finds its greatest pleasure in the discovery of permanent beauty, regardless of whether the discovery has previously been made by others. Even if one's taste may later prove to have been wrong, the original en-

enthusiasm was worth while, and it is far better to express a conviction sincerely than to play the cautious rôle of making sure that one's opinion is conventionally correct. The greater the experience in practical listening, the better will be the chances of arriving at unshakable conclusions, based upon deliberate analysis as well as instinctive reactions. When you have discovered for yourself something beautiful that proves to have passed the test of time, and to have stimulated thousands of others as it stimulates you, then you have enjoyed an experience that is akin to that of the creative artist himself, and, what is more, you have added definitely to the enduring satisfactions of life.

APPENDIX I

HOW TO READ NOTES

The notes of music are written on a staff of five lines and four spaces. Each line and each space represents a different step in the diatonic scale. Notes representing tones above the top or below the bottom of the staff are written on an imaginary continuation of the staff, with their position indicated by short *leger lines*, running above or below or through the notes. *Sharps* and *flats* are indicated by special signs (as shown below) and if certain *sharps* or *flats* occur throughout a piece of music, they are fixed by a *signature* at the start. Each key has its own constant set of sharps or flats, the only ones without them being C major and its relative minor, A minor. (It is occasionally necessary to use a *double sharp* or *double flat*.)

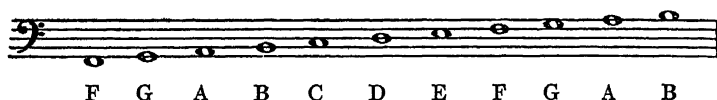
In order to avoid an undue number of *leger lines*, two different *clefs*, a *treble* and a *bass*, are commonly used, with a third possibility, generally known as the *C clef* (which can become a *tenor* or *soprano* or *alto clef*, according to its position). For anyone playing the piano it is absolutely necessary to learn the notes in both the *treble* and the *bass clef*, and for orchestral or quartet music the *C clef* is also a necessity.

The notes in the *treble clef* are as follows:

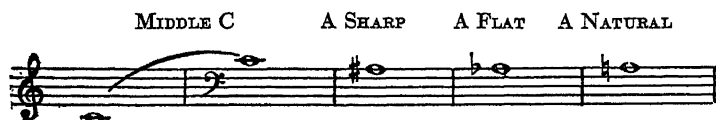


In learning this *clef*, it may be helpful to remember that the four spaces represent the letters FACE, reading from the bottom up. The lines, which unfortunately do not spell a word, represent the letters EGBDF. The note in the imaginary space just above the staff (in *treble clef*) is G, and the one just

below the staff is D. Just below this, crossed by a *leger line*, is Middle C, lying halfway between the *treble* and *bass clefs*. It can be written either as the first *leger line* below the *treble clef* or as the first *leger line* above the *bass clef*, whose regular staff notes are as follows:



It will be noted that the four spaces of the *bass clef* represent the letters ACEG, while the five lines represent the letters GBDFA, both reading upward. In both *clefs* any tone may have its pitch raised or lowered half a tone by prefixing the sign of a *sharp* or a *flat* respectively. A *sharp* or *flat* is canceled by a *natural* sign, but this cancellation is unnecessary if the *natural* appears in a different measure.

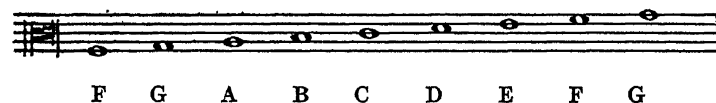


The *alto*, *tenor* or *soprano clef* may represent the following notes, depending on its position on the staff:

C CLEF (SOPRANO)



C CLEF (ALTO)



C CLEF (TENOR)



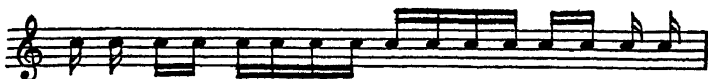
The length of the notes is indicated in various ways. A *whole note*, representing four *quarter-notes* (the standard measure of a beat) is a white-faced oval, without any tail. The *half-note*, representing two *quarter-notes*, is the same with a tail added.

WHOLE NOTE $\frac{1}{2}$ NOTES QUARTER NOTES EIGHTH NOTES



The *quarter-note* itself is a slightly smaller, black-faced oval, with a tail. The *eighth-note* (half the length of a *quarter-note*) adds a heavy black line or a curved hook to the end of the tail. The *sixteenth-note* (half the length of an eighth) adds two such lines or hooks to the tail, the *thirty-second* note adds three and the *sixty-fourth* adds four. Actually this is the shortest note

SIXTEENTH NOTES



in general use, although theoretically the splitting of time values can go on indefinitely. Successive *eighth-notes* (or smaller) can have their extra tails tied together. The English call the *whole note* a *semibreve* (the *breve*, or double whole-note, being no longer in common use), the *half-note* a *minim*, the *quarter-note* a *crotchet*, the *eighth* a *quaver*, the *sixteenth* a *semi-quaver*, the *thirty-second* a *demi-semiquaver*, and the *sixty-fourth* a *hemi-demi-semiquaver*. It is generally agreed that the American names are simpler.

A *dot* placed after a note increases its length by one-half its original value. Thus a dotted *half-note* represents three *quarter-notes* instead of two. (A single note carrying three beats, in waltz time, is represented thus.) A dotted *quarter-note* represents three *eighths*, a dotted *eighth* three *sixteenths*, etc. If a note is tied to another on the same level of pitch, the two are played or sung as one note, with the time value of both notes combined. Thus a *half-note* tied to a *quarter* of the same pitch represents one tone of three beats.

A *rest* of any length can be indicated by the signs below. If there are two or more successive measures of *rest* (as commonly in triangle, drum or cymbal parts) they are merely numbered, or one number is written between two bars to indicate the total number of measures of *rest*. The exact repetition of the notes of a measure may be indicated by a diagonal line and two dots, to save the writing or printing of notes already familiar.



The commonest signs of expression are an *f* for *forte* (loud), a double *f* (*fortissimo*, very loud), a *p* for *piano* (soft) and *pp* for *pianissimo* (very soft), both with the possibility of three or more letters for exaggerated dynamic effects; an angle pointing to the right for diminishing volume, and to the left for increasing volume, also represented by the words *diminuendo* and *crescendo* respectively, or their abbreviations, *dim.* and *cresc.*; *rallentando* (*rall.*) *ritardando* or *ritenuto* (*rit.*) for slowing up the time, and *accelerando* (*accel.*) for increasing the speed; *a tempo* for a return to the previous speed, after a *ritardando* or *accelerando*, and an *sfz* (*sforzando*) for a sudden, violent accent. Accents are also indicated by a small angle placed above the note. *Staccato* (the short, brittle playing of each note separately) is indicated by a dot over the note, and *legato* or smooth playing by a curved line above the notes to be bound together in one phrase. A *fermata* (bird's-eye) indicates that a note is to be sustained beyond its actual time value. A double line shows the end of a strain or section or movement or of the entire composition, and a repetition is demanded by placing two dots just to the left of the double line, as well as at the start of the section to be repeated. The words *Da capo* (from the beginning) also indicate a repetition (abbreviated *D.C.*) and if the repetition does not continue to the close, a sign like an *f* surrounded by dots indicates the stopping point. The direction may read *Da capo al segno* (Repeat to the sign) or *Da capo dal segno* (Repeat

from the sign) or, if it is to be a complete repetition, *Da capo al fine* (Repeat to the finish). *Pizzicato* (plucking the strings) is abbreviated to *pizz.* and the return to the bow after a *pizzicato* passage is indicated by the word *arco* (bow). A muted passage for strings is marked *con sordino* (with the mute).

Dim., Cresc., Accent, Staccato, Turn, Mordents, Trill, Octave, Harmonic



The *mordent* (see the signs above) indicates a single twist on the melody note, like the start of a trill. A more elaborate twist is known as a *turn*. A complete trill is called for by the abbreviation *tr.*, with a wavy line extending as far to the right as the trill is to be sustained. A similar wavy line, preceded by a figure 8 or *8va*, shows that the notes above or below the line are to be played an octave higher or lower. *Grace notes* are tied to those that follow them, and do not affect the rhythm of the measure, being played very quickly. The commonest indications of tempo are *Largo*, *Lento*, *Adagio* (all quite slow time), *Andante* (literally "going"), at a leisurely pace, *Moderato*, at moderate speed, *Allegretto*, fairly fast, *Allegro*, quite fast, *Scherzo*, happy, hence fast, and *Presto*, very fast. *Tempo rubato* indicates a freedom from strict time. The exact speed of a piece can also be shown by a number corresponding to that of the metronome (a ticking instrument introduced by Maelzel). The pedaling of piano music is marked by stars or the abbreviation *Ped.*, and *harmonics* on a violin are indicated by small circles above the notes.

APPENDIX II

TRANSPOSITION AND TONALITY

Transposition, or changing one key to another, becomes a very simple matter if you remember that the diatonic scale is an absolute series of seven different tones, having a constant relationship toward each other. The Sol-Fa system gave names to these tones, Do, Re, Mi, Fa, Sol, La, Si (or Ti), and still refers to the "movable Do," meaning that the first interval of a diatonic scale could be any tone, according to the convenience of the singer or player.¹

It is just as easy, however, to remember the diatonic scale by the numbers, 1, 2, 3, 4, 5, 6, 7, keeping in mind the fact that all of these figures represent whole-tone intervals except 3 and 4, which are separated by only half a tone. It is also only a half-step (or half-tone) from number 7 to the beginning of the next octave above, which can be counted as either 8 in the lower octave or 1 in the higher octave. (The numbering of intervals has this constant mathematical relationship. The second interval of an octave is the ninth of the octave below,

¹ The first tone of the absolute diatonic scale, now known as Do, was originally called Ut, and still has that name abroad. The syllables for six of the seven tones came from an old Latin hymn to St. John, each line of which began on a note of the scale. The monk Guido of Arezzo therefore took the opening syllables of these lines and used them to denote the absolute tones. Here are the original Latin words:

Ut queant laxis
Resonare fibris
Mira gestorum
Famuli tuorum
Solve polluti
Labii reatum
Sancte Joannes.

(Boito and Mancinelli also wrote a verse introducing the names of the notes for the dedication of a monument to Guido, centuries later.)

the third is the tenth, etc. If a scale is written out in letters instead of notes, it is possible to indicate the octave in which the notes occur by placing small lines, like accents, over or under the letters: C_{III}, C_I, C, [middle] c, c', c'', etc.).

Using C as a "fixed Do," it would naturally be numbered 1, D 2, E 3, F 4, G 5, A 6, B 7, with the C octave as either 8 or 1'. The sounds of the absolute diatonic scale are most easily produced on the piano through this series in the key of C major, represented entirely by white keys, with no sharps or flats. But once this progression of relative tones is well established to the ear, it will be found equally easy to produce it in any key, starting on any note, and using the black keys as needed to make the proper intervals (always remembering the half-step between 3 and 4 and between 7 and 8).

Since the scale of C is the only major one containing no sharps or flats, it is necessary for every other scale to carry a *signature*, indicating the sharps or flats to be used throughout. (This saves the trouble of writing a special sharp or flat sign every time one occurs.) It will be found that sharps or flats can be conveniently used as signatures up to the number of six to a scale. The scale of G major has one sharp and F major one flat; D major has two sharps and B-flat major two flats; A major has three sharps and E-flat major three flats; E major has four sharps and A-flat major four flats; B major has five sharps and D-flat major five flats; F-sharp major has six sharps and G-flat major six flats.

But F-sharp major and G-flat major are identical scales on the keyboard, and if the system were carried any further there would always be such duplication. Therefore six sharps or flats is the limit of any signature. (The black-key fanatics consistently play in the key of F-sharp or G-flat, which to most pianists and certainly to all note-readers would seem the most difficult.)

Here is a very simple way to keep track of the signatures in the cycle of the scales. Starting with C major as the perfect scale, without any sharps or flats, proceed in intervals of a fifth to find the scales requiring sharps in their signatures. The fifth above C is G, which requires one sharp (F). The fifth

above G is D, which requires two sharps (F and C). Next comes A, with F, C and G-sharp; then E, with F, C, G and D-sharp; then B, with F, C, G, D and A-sharp; and finally F-sharp, with an E-sharp added to the previous five.

To find the flat signatures, start again with C, which has none, and proceed by intervals of a fourth instead of a fifth as before. The fourth above C is F, which has one flat (B). The fourth above F is B-flat, with two flats, B and E. Next comes E-flat, with three, B, E and A; then A-flat, with four, B, E, A and D; then D-flat, with five, B, E, A, D and G; and finally G-flat, with B, E, A, D, G and C flat. It will be noticed that the last flat added is always the key of the next scale in this series. That is because each scale must contain the flatted interval from 3 to 4 (a half-tone), and as the keys change, this fourth step is always a new flat. In the keys containing sharps, the necessary sharp step is the *leading tone* or seventh, which must always, in a major scale, be within half a tone of the octave. Therefore the added sharps will always be found a half-tone below the keynote of the scale. G adds F-sharp, D adds C-sharp, A adds G-sharp, etc.

It can readily be seen that if you tried to carry the sharp signatures beyond the scale of F-sharp major (proceeding by fifths), you would simply reach C-sharp major which is a totally unnecessary scale, as it duplicates D-flat, which has only five flats, whereas C-sharp would require seven sharps. Similarly, the flat signatures stop at six, for the fourth above G-flat would be C-flat, which is the same as B, and the scale of B major requires only five sharps, as against seven flats for C-flat. The cycle of signatures is completed when the series of fourths or fifths automatically returns to the letter C, whether sharp or flat.

The relative minor to a major scale, carrying the same signature, is always a minor third below the keynote of the major. Thus A minor is the relative minor to C major, A being a minor third below C; E is the relative minor to G, etc. The scale of A minor requires no signature; E minor has one sharp, and so it goes on according to the signatures of the relative major keys. When a major scale is turned directly into minor,

it naturally carries the signature of the key which would be its relative major, a minor third higher. Thus C major needs no signature, but C minor must have the same signature as its relative E-flat major (a minor third above), namely three flats, B, E and A. The whole thing can be summed up very simply in a chart as follows:

Major scale	Relative minor	Signature	Minor scale	Signature
C	A	None	C	Three flats (B, E, A)
G	E	One sharp (F)	G	Two flats (B, E)
D	B	Two sharps (F, C)	D	One flat (B)
A	F-sharp	Three sharps (F, C, G)	A	None
E	C-sharp	Four sharps (F, C, G, D)	E	One sharp (F)
B	G-sharp	Five sharps (F, C, G, D, A)	B	Two sharps (F, C)
F-sharp	D-sharp	Six sharps (F, C, G, D, A, E)	F-sharp	Three sharps (F, C, G)
F	D	One flat (B)	F	Four flats (B, E, A, D)
B-flat	G	Two flats (B, E)	B-flat	Five flats (B, E, A, D, G)
E-flat	C	Three flats (B, E, A)	E-flat	Six flats (B, E, A, D, G, C)
A-flat	F	Four flats (B, E, A, D)	A-flat	Five sharps (F, C, G, D, A) or (rather than seven flats)
D-flat	B-flat	Five flats (B, E, A, D, G)	G-sharp	Four sharps (F, C, G, D)
G-flat	E-flat	Six flats (B, E, A, D, G, C)	C-sharp	Four sharps (F, C, G, D)
			F-sharp	Three sharps (F, C, G)

The chromatic scales include all the sharps and flats, therefore no distinctions of signature are necessary. In fact, the key of a composition is always based upon a diatonic major or minor scale, and chromatic intervals not occurring in the signature are indicated as *accidentals*, by special sharp or flat signs.

The term *enharmonic* is used in music to indicate a scale containing intervals smaller than a half-tone (and therefore not yet a regular part of the Occidental system, although common in the Oriental), and also for a change of notation which involves no change of actual sound, such as the changing of C-sharp to D-flat.

Transposing music from one key to another is not a very difficult matter to anyone familiar with scale relationships and possessing a good technical command of the instrument concerned. With vocal music the burden falls entirely on the

accompanist, for to the singer the relationship of the notes is the same, regardless of the actual key. If you are singing from notes, without accompaniment, you can pitch the music in any key, to suit your convenience.

Some people have an instinct known as "absolute pitch," which makes it possible for them to sound or recognize any note, and therefore to pitch a song accurately in any key, without the help of an instrument. This is quite different from "comparative pitch," which can be acquired by experience, and means nothing more than the ability to sound or recognize notes in relation to a key already established. For example, if a melody has been played on the piano, it should not be difficult to sing the same melody in a different key, without accompaniment, or to sing another melody in the same key or a related key.

Just as each human voice finds certain keys more comfortable than others, depending on its range and quality, so every instrument shows some preference as to tonality, and in the case of a few of the wind instruments this preference is so marked that the music is regularly transposed for the convenience of the player. These instruments are therefore called "transposing instruments."

If the natural key of a clarinet, trumpet or cornet is B-flat (as is often the case), the player thinks of these notes in terms of the natural scale of C major, and his music is accordingly written and printed for him in that way. When he reads C, he is actually playing B-flat; so every note of his music reads a whole tone higher than it actually sounds.

This means that just as C major is the easiest key in which to play on a piano, so B-flat is the easiest key for a cornet or clarinet naturally pitched on that level. There are clarinets in A also, and for these the music is written a minor third higher than it is actually played, the key of C major in the notation corresponding to that of A in the actual sounds.

There are clarinets in C, rarely used, which require no transposition, and the alto-clarinet or basset-horn has its music written a fifth higher than it sounds. The bass-clarinet is tuned in B-flat, with its music transposed a whole tone higher, and

also written an octave higher than it sounds (strictly a ninth above the actual tone). All this of course is primarily for the convenience of the reader of the music.

The oboe is nontransposing, and supplies the pitch of A for the entire orchestra, but the alto-oboe, or English horn, has its music written a fifth higher than it sounds. The bassoon is nontransposing, with its music in the bass and occasionally the tenor clef, but the double bassoon has its music written an octave higher than it sounds. This is also true of the string bass, known as the bass-viol or double-bass.

There are trumpets in F, with their music written a perfect fourth lower than it sounds, and French horns in F, with their music written a perfect fifth higher than it sounds. The trombones are nontransposing, but their music is often found in the alto or tenor clefs, while the bass trombone regularly uses the bass clef. The same clef is used by the bass tuba, which like the trombones is tuned in B-flat, but also regarded as nontransposing. There is also an E-flat tuba, and the commonest of the saxophones is tuned in E-flat. This forces its music to be written a minor third lower than it sounds.

The flute is nontransposing, but the piccolo has its music an octave lower than it sounds. All of the stringed instruments play their notes as written, but the viola makes frequent use of the alto clef and the cello of the tenor. All of these transpositions will be made clear by the following table, which shows a strain of *America*, as written for the commonest instruments of the orchestra:

VIOLIN, VIOLA, CELLO, PIANO,
VOICE, OBOE, FLUTE, PICCOLO
(Piccolo Sounds an Octave Higher)



B-FLAT TRUMPET, CORNET, CLARINET
OR SOPRANO SAXOPHONE



TRUMPET, CORNET OR CLARINET
IN A

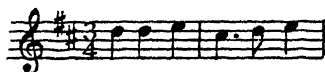


FRENCH HORN OR ENGLISH
HORN IN F, ALTO-CLARINET OR
BASSET-HORN



376 THE ART OF ENJOYING MUSIC

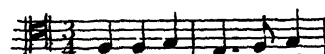
E-FLAT HORN OR ALTO SAXO-
PHONE



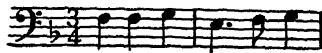
TRUMPETS IN F



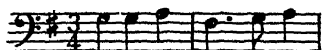
TROMBONE, BASSOON, CELLO
(Tenor Clef)



TROMBONE, TUBA, BASSOON,
CELLO, DOUBLE-BASS (*Sounding
an Octave lower*) (*Bass Clef Pitch
is an Octave below Treble Clef above*)



BASS CLARINET (*in Bass Clef,
an Octave lower than the Treble
above*)



VIOLA (*Alto Clef*)



BIOGRAPHICAL LIST OF COMPOSERS¹

- Abt, Franz**, b. Eilenburg, Dec. 22, 1819, d. Wiesbaden, Mar. 31, 1885. A popular composer who is remembered chiefly for his song *When the swallows homeward fly*.
- Adam de la Hale**, b. Arras, about 1240, d. Naples, 1287. One of the earliest composers of importance, remembered today chiefly for his *Robin et Marion*.
- Albeniz, Isaac**, b. Camprodon, Spain, May 20, 1861, d. May 19, 1909. The most important of modern Spanish composers. *Iberia*, etc.
- Albert, Eugen d'**, b. Glasgow, Apr. 10, 1864. Pianist and composer. One symphony, two overtures (*Hyperion* and *Esther*), two piano-concertos, *Tiefland* and other operas.
- Alberti, Domenico**, b. Venice, 1707, d. Formio, 1740. Famous chiefly for his invention of the "Alberti bass," consisting of conventional broken chords.
- Arensky, Anton Stepanovitch**, b. Novgorod, Russia, July 30, 1862, d. Turioki, Finland, Feb. 26, 1906. Composer and pianist. A symphony, four suites for orchestra, opera *Rafaello*, chamber music, etc.
- Arne, Dr. Thomas Augustine**, b. London, Mar. 12, 1710, d. Mar. 5, 1778. Composer of *Rule Britannia* and many other popular songs, including settings of Shakespeare.
- Auber, Daniel François Esprit**, b. Caen, Normandy, Jan. 29, 1782, d. Paris, May 14, 1871. Composer of operas, *Masaniello* or *La Muette de Portici*, *Fra Diavolo*, etc.
- Bach, Johann Sebastian**, b. Eisenach, Mar. 21, 1685, d. Leipzig, July 28, 1750. One of the greatest musicians of all time, supreme in the field of polyphonic composition and the real father of music as it is known today. Established the tempered scale by his forty-eight preludes and fugues (*Das Wohltemperirte Klavier*) and brought organ music to its peak, besides writing great choral works and orchestral compositions. Over 200 church cantatas, five Passions, a Christmas Oratorio in five parts, four small Masses and the Grand Mass in B Minor, motets, two Magnificats, five Sanctus, numerous pieces for clavichord, Inventions in two and three parts, six French suites, six English suites, sonatas, concertos, fantasies, toccatas, etc.

¹ This list contains only such composers as have had historical importance or have created music of individual value, regardless of quantity. Many excellent composers are necessarily omitted, particularly of the modern school.

- Bach, Karl Philipp Emanuel** (the "Berlin" or "Hamburg" Bach), b. Weimar, Mar. 14, 1714, d. Hamburg, Dec. 14, 1788. Son of J. S. Bach, founder of the modern school of piano-playing and a pioneer in sonata form and symphonic orchestration. Eighteen symphonies, two oratorios, twenty-two Passions, cantatas, concertos, miscellaneous pieces for various instrumental combinations, and compositions for clavier.
- Balakirew, Mily**, b. Nijni-Novgorod, Russia, 1836, d. Petrograd, May 28, 1910. One of the Russian "five." Pianist and composer. Symphonic poem *Tamara*. Oriental fantasie *Islamey*, for piano.
- Balfe, Michael William**, b. Dublin, May 15, 1808, d. Rowney Abbey, Hertfordshire, Oct. 20, 1870. Operatic composer, remembered solely for *The Bohemian Girl*.
- Bantock, Granville**, b. London, Aug. 7, 1868. Modern English composer, particularly successful with choral works.
- Barnby, Sir Joseph**, b. York, England, Aug. 12, 1838, d. London, Jan. 28, 1896. Composer of much beautiful vocal music, of which the best known piece is *Sweet and Low*.
- Bax, Arnold**, b. London, Nov. 6, 1883. English neo-romantic composer. Symphony, chamber music, songs.
- Beach, Mrs. H. H. A.**, b. Henniker, N. H., Sept. 5, 1867. Pianist and composer. Gaelic symphony, chamber music, songs, including *The Year's at the Spring* and *Ah, Love but a Day*.
- Beethoven, Ludwig van**, b. Bonn, Dec. 16, 1770, d. Vienna, Mar. 26, 1827. The second of the "three B's" and one of the greatest of all composers, particularly of symphonies and chamber music. The first real romanticist and a revolutionist in form and technique. Almost unique in melodic invention and command of dramatic effects. Nine symphonies, opera *Fidelio* (with four overtures), one violin-concerto, five piano-concertos, a Miss Solemnis, overtures to *Coriolanus*, *Egmont*, *King Stephen*, a mass of chamber music, sonatas for piano, violin, songs, etc.
- Bellini, Vincenzo**, b. Catania, Sicily, Nov. 3, 1802, d. Puteaux, near Paris, Sept. 23, 1835. Composer of operas, *I Puritani*, *La Sonnambula*, *Norma*.
- Bennett, Sir William Sterndale**, b. Sheffield, Apr. 13, 1816, d. London, Feb. 1, 1875. Gifted English composer and friend of Schumann and Mendelssohn.
- Berg, Alban**, b. Vienna, Feb. 7, 1885. Modern theorist and composer. Opera, *Wozzeck*, etc.
- Berlioz, Hector (Louis)**, b. Côte-Saint-André, France, Dec. 11, 1803, d. Paris, Mar. 9, 1869. A pioneer of program music, spectacular in his ideas but only partially successful in his results. Symphonies, *Harold in Italy*, *Romeo and Juliet*, *Fantastic*; oratorio *Damnation of Faust*; opera *Benvenuto Cellini*; overture *Carnaval Romain*.
- Bishop, Sir H. Rowley**, b. London, Nov. 18, 1786, d. April 30, 1855. Popular composer of vocal music, including the melody of *Home, Sweet Home*.

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- Bizet, Georges**, b. Paris, Oct. 25, 1838, d. Bougival, June 3, 1875. Brilliant French composer, best known for his opera *Carmen*. Also *Les Pêcheurs de Perles* and incidental music to *L'Arlesienne*.
- Bloch, Ernest**, b. Geneva, July 24, 1880. Modern composer, specializing in Jewish idiom. Two symphonies; two operas, *Macbeth*, *Jezabel*; Psalms; *Schelomo*, rhapsody for cello and orchestra; suite for viola, etc.
- Boccherini, Luigi**, b. Lucca, Italy, Feb. 19, 1743, d. Madrid, May 28, 1805. Prolific composer, now chiefly remembered by a popular minuet. Twenty symphonies, an opera, and a huge mass of chamber music, including 125 quintets.
- Boïeldieu, François Adrien**, b. Rouen, Dec. 16, 1775, d. Jarcy, Oct. 8, 1834. French operatic composer. *La Dame Blanche*, *Jean de Paris*, *Le Calife de Bagdad*, etc.
- Boïto, Arrigo**, b. Padua, Feb. 24, 1842, d. Milan, June 10, 1918. Composer of the opera *Mefistofele* and librettist of Ponchielli's *Gioconda*, Verdi's *Otello* and *Falstaff*, etc.
- Borodin, Alexander**, b. St. Petersburg, Nov. 12, 1834, d. Feb. 27, 1887. One of "the five," reviving Russian folk-music. Opera, *Prince Igor*; three symphonies, chamber music, etc.
- Brahms, Johannes**, b. Hamburg, May 7, 1833, d. Vienna, Apr. 3, 1897. The third of the "three B's," and possibly the greatest of them all. A combination of romanticist and classicist, with supreme command of form and great melodic invention. Four symphonies, two piano-concertos, one violin-concerto, much fine chamber music, sonatas, piano pieces, songs, two overtures, several great choral works.
- Bruch, Max**, b. Cologne, Jan. 6, 1838, d. Berlin, Oct. 2, 1920. Composer of three violin-concertos, choral works, and other music.
- Bruckner, Anton**, b. Ausfelden, Upper Austria, Sept. 4, 1824, d. Vienna, Oct. 11, 1896. Composer of nine symphonies and other music.
- Buck, Dudley**, b. Hartford, Conn., Mar. 10, 1839, d. Orange, N. J., Oct. 6, 1909. Teacher and composer, mostly of choral works.
- Busoni, Ferruccio**, b. Empoli, near Florence, Apr. 1, 1866, d. Berlin, July 27, 1924. Pianist and composer of great influence on modern music. Arranger of Bach and other composers.
- Byrd, William**, b. London, 1542, d. July 4, 1623. Organist and composer of importance in early English music.
- Caccini, Giulio** (called also Romano), b. Rome, 1546, d. Florence, 1615. Pioneer among operatic composers. *Musica in Stile Rappresentativo* and *Il Raptimento di Cefalo* (the first opera ever publicly produced). Collaborated with Peri in *Dafne*, the first opera ever composed.
- Cadman, Charles Wakefield**, b. Dec. 24, 1881, Johnstown, Pa. Distinguished American composer, specializing in the music of the North American Indian. Operas, *Shanewis*, *Witch of Salem*; orchestral suite, *The Thunderbird*; piano sonata; trio; songs, including the popular *Land of the Sky Blue Water* and *At Dawning*.

- Carpenter, John Alden, b. Park Ridge, Ill., Feb. 28, 1876. Successful American composer in many forms. Ballets, *The Birthday of the Infanta*, *Skyscrapers*, *Krazy Kat*; concertino for piano and orchestra; *Adventures in a Perambulator*; songs, piano pieces, violin sonata, symphony, etc.
- Cavaliere, Emilio del, b. Rome, 1550, d. Florence, 1599. Composer of the first oratorio, *Rappresentazione di Anima e di Corpo*.
- Chadwick, G. Whitfield, b. Lowell, Mass., Nov. 13, 1854, d. Boston, Apr. 4, 1931. American composer in the classic style. Three symphonies; four overtures, *Rip Van Winkle*, *Thalia*, *Melpomene*, *The Miller's Daughter*; three symphonic sketches for orchestra; comic opera, *Tabasco*; many choral works; *The Columbian Ode*; songs, etc.
- Chaminade, Cécile, b. Paris, Aug. 8, 1861. Pianist and composer in lighter forms. Ballet-symphony, *Callirhoe*; lyric symphony, *Les Amazones*; two suites for orchestra; *Concertstück* for piano with orchestra; many popular songs and piano pieces.
- Charpentier, Gustave, b. Dieuze, Lorraine, June 25, 1860. Popular French composer. Orchestral suite, *Impressions d'Italie*; lyric scene, *Didon*; symphonic dramas, *La Vie du poète* and *Italien*; symphonic poem, *Napoli*; operas, *Louise*, *Marie*, *Orphée*, *Julien*, etc.; songs.
- Cherubini, Luigi, b. Florence, Sept. 14, 1760, d. Paris, Mar. 15, 1842. A great master of counterpoint. Operas, *Ifigenia in Aulide*, *Démophon*, *Lodoiska*, *Les deux journées* (known as *The Water-carrier*), *Faniska*, etc.; seventeen cantatas; eleven solemn Masses; two Requiems; one oratorio; one symphony, one overture; six string-quartets; six piano sonatas, and many smaller works.
- Chopin, François Frédéric, b. near Warsaw, Mar. 1, 1809, d. Paris, Oct. 17, 1849. The most individual of all composers for the piano, as well as the most popular. Also a great and popular pianist. *Don Giovanni*, fantasia; *Krakowiak*, rondo; a cello sonata; a piano trio; rondo for two pianos; piano solos: *Allegro de concert*, four ballades, barcarolle, berceuse, bolero, three écossaises, twelve grandes études, fifteen études, four fantasias, three impromptus, marche funèbre, fifty-two mazurkas, nineteen nocturnes, eleven polonaises, twenty-five preludes, three rondos, four scherzos, three sonatas, tarantelle, thirteen waltzes, variations; songs, etc.
- Cimarosa, Domenico, b. near Naples, Dec. 17, 1749, d. Venice, Jan. 11, 1801. Operatic composer greatly lionized in his day. At one time Russian court-composer in St. Petersburg. Two oratorios, seven symphonies, several cantatas, Masses, etc. *Il Matrimonio Segreto* is the best of his many operas.
- Clementi, Muzio, b. Rome, 1752, d. near Evesham, England, Mar. 10, 1832. Pianist, teacher, and composer famous chiefly for his book of études, *Grados ad Parnassum*. Symphonies, overtures, 106 sonatas for piano and other instruments, fugues, preludes, toccatas, etc.
- Coleridge-Taylor, Samuel, b. London, Aug. 15, 1875, d. Thornton Heath, Sept. 1, 1912. English Negro composer best known by his cantata *Hiawatha*.

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- Corelli, Arcangelo, b. Fusignano, near Imola, Italy, Feb. 1, 1653, d. Rome, Jan. 13, 1713. A founder of violin style and technique. *La Folia*, *Concerti Grossi*, etc.
- Cornelius, Peter, b. Mayence, Dec. 24, 1824, d. Oct. 26, 1874. Composer of operas, *The Barber of Bagdad*, *The Cid*, etc., and songs, including the famous *Ein Ton*.
- Couperin, François, b. Paris, 1668, d. 1733. The greatest of a famous family of composers and the first to write exclusively for the harpsichord. Also a brilliant performer. His pieces are mostly program music, full of grace and charm.
- Cui, César, b. Vilna, Russia, Jan. 6, 1835, d. Vilna, Mar. 24, 1918. One of the Russian "five." Composer of operas, *William Ratcliff*, *The Prisoner in the Caucasus*, *Angelo*, *The Mandarin's Son*, *Le Filibustier*, *Sarazin*; symphonies; two scherzos and a tarantella for orchestra; suite for piano and violin; piano pieces; fifty songs.
- Czerny, Karl, b. Vienna, Feb. 21, 1791, d. July 15, 1857. A pupil of Beethoven and composer of successful piano studies (*School of Velocity*). Also Masses, symphonies, overtures, etc.
- Damrosch, Walter, b. Breslau, Silesia, Jan. 30, 1862. Popular conductor and composer of operas, *The Scarlet Letter*, *Cyrano de Bergerac*; *Manila Te Deum*. Also songs, of which the best known is *Danny Deever*.
- David, Ferdinand, b. Hamburg, Jan. 19, 1810, d. near Klosters, Switzerland, July 18, 1873. Violinist, teacher, and composer.
- David, Félicien César, b. Cadenet, Vaucluse, Apr. 13, 1810, d. St. Germain-en-Laye, Aug. 29, 1876. Composer of brilliant operas in lighter style, *La Perle du Brésil*, *Lalla Rookh*; two symphonies; twenty-four string-quintets; oratorios, etc.
- Debussy, Claude Achille, b. Paris, 1862, d. Paris, Mar. 26, 1918. Founder of the modern school of composition. Opera, *Pelléas et Mélisande*; cantatas, *L'Enfant Prodigue*, *The Blessed Damosel*. Orchestral prelude, *L'Après-midi d'un Faune*; tone poem, *La Mer*; two Nocturnes, *Nuages* and *Fêtes*; songs, piano pieces, etc., mostly programmatic.
- De Koven, Reginald, b. Middletown, Conn., Apr. 4, 1859, d. Chicago, Jan. 16, 1920. American composer of light operas, *Robin Hood*, *Rob Roy*, *The Highwayman*, *Maid Marian*, *Rip Van Winkle*; songs, etc.
- Delibes, Léo, b. St. Germain-du-Val, France, Feb. 21, 1836, d. Paris, Jan. 16, 1891. Composer of graceful and charming ballets, *Coppélia*, *Sylvia*, etc. Also the opera *Lakmé* and other works.
- Delius, Frederick, b. Bradford, England, Jan. 29, 1863, d. 1932. One of the most important of English composers. Orchestral works, violin-concerto and sonata, songs, etc.
- Des Prés, Josquin, b. Condé, in Hainault, Burgundy, 1450, d. Condé, Aug. 27, 1521. The most important pioneer of polyphonic music.
- Dohnányi, Ernst von, b. Pressburg, Hungary, July 27, 1877. Hungarian pianist and composer. *Ruralia Hungarica*, etc.

- Donizetti**, Gaetano, b. Bergamo, Nov. 25, 1797, d. Apr. 8, 1848. Popular composer of operas, *Lucia di Lammermoor*, *L'Elisir d'Amore*, *Lucrezia Borgia*, *The Daughter of the Regiment*, *La Favorita*, *Linda di Chamounix*, *Don Pasquale*, etc.
- Dvořák**, Antonín, b. Mühllhausen, Bohemia, Sept. 8, 1841, d. Prague, May 1, 1904. Leading Bohemian composer, who spent some time in America. Symphony, *From the New World*; *American Quartet*; operas; *Requiem Mass*; *Stabat Mater*; cantata, *The Spectre's Bride*; overtures, *Carnaval*, etc.; concertos; *Slavonic Dances*; trios; quintets; songs, etc.
- Elgar**, Edward William, b. Broadheath, Worcester, England, June 2, 1857. The leading composer of modern England. Two cantatas; a choral suite; concert-overtures, *Froissart* and *Cockaigne*; oratorios, *The Light of Life*, *The Dream of Gerontius*; orchestral and choral music; violin and piano pieces; organ sonata; songs, etc.
- Fauré**, Gabriel Urbain, b. Pamiers, Ariège, May 13, 1845, d. Paris, Nov. 4, 1924. Popular French composer, particularly of songs. One-act opera, *L'Organiste*; *Requiem*; symphony; violin-concerto; orchestral suite; two piano quartets, etc.
- Field**, John, b. Dublin, July 16, 1782, d. Moscow, Jan. 11, 1837. Creator of the nocturne, strongly influencing Chopin and other romanticists. Twenty nocturnes, seven concertos, four sonatas, four romances, seven rondeaux.
- Flotow**, Friedrich von, b. Teutendorf, Mecklenburg, Apr. 27, 1812, d. Darmstadt, Jan. 24, 1883. Popular composer of melodious operas, remembered chiefly for his *Martha*. Eighteen other operas.
- Foote**, Arthur William, b. Salem, Mass., Mar. 5, 1853. Distinguished American composer. Overture, *In the Mountains*; three orchestral suites and choral works; quintets, quartets, cello and violin pieces, trio, sonatas, etc.
- Foster**, Stephen Collins, b. Lawrenceville, Pa., July 4, 1826, d. New York, Jan. 13, 1864. Most popular of American composers and creator of negro folk-style. 160 songs: *My Old Kentucky Home*, *Swanee River*, *Old Black Joe*, etc.
- Franck**, César Auguste, b. Liège, Dec. 10, 1822, d. Paris, Nov. 8, 1890. Most important French composer of absolute music, combining classicism with modernism. *Symphony in D Minor*; opera, *Hulda*; two symphonic poems; two oratorios (*The Beatitudes*); sonatas, chamber music, songs, etc.
- Franz**, Robert, b. Halle, June 28, 1815, d. Oct. 24, 1892. A great melodist and master of the German *Lied*.
- Gade**, Nils, b. Copenhagen, Feb. 22, 1817, d. Dec. 21, 1890. Outstanding Scandinavian musician. Seven symphonies, five overtures, eight cantatas, string-octet, sextet and quartet, two violin-concertos, piano sonata, songs.
- German**, J. Edward, b. Whitchurch, England, Feb. 17, 1862, d. 1933. Successful composer in folk style, particularly Shakespearian music. Operetta, two symphonies, various suites, chamber music, songs, etc.
- Gershwin**, George, b. Brooklyn, N. Y., Sept. 26, 1898. Most successful exponent of concert jazz. *Rhapsody in Blue*, *Concerto in F*, *An American in Paris*, many popular songs, etc.

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- Giordano, Umberto, b. Foggia, Aug. 27, 1867. Operatic composer. *Andrea Chénier* and five others.
- Glazounow, Alexander, b. St. Petersburg, Aug. 10, 1865. Popular Russian composer. Five symphonies, three overtures, symphonic poems, orchestral suite, string-quartets, piano pieces, etc.
- Glinka, Michail Ivanovitch, b. Novospaskoi, Russia, June 1, 1804, d. Berlin, Feb. 15, 1857. Father of the new nationalistic Russian musical school. Operas, *A Life for the Czar*, *Ruslan and Ludmilla*; orchestral pieces, a fantasia, two string-quartets, vocal quartets, songs, etc.
- Gluck, Christoph Willibald von, b. Weidenwang, July 2, 1714, d. Vienna, Nov. 25, 1787. Revolutionary operatic composer. *Iphigénie en Aulide*, *Orphée*, *Iphigénie en Tauride*, etc. Also six overtures, *De profundis* for chorus and orchestra, etc.
- Godard, Benjamin, b. Paris, Aug. 18, 1849, d. Cannes, Jan. 11, 1895. French composer of light music. Five operas, including *Jocelyn*; incidental music and six symphonies; a dramatic symphony, concerto for violin, piano-concerto, etc.
- Godowsky, Leopold, b. Vilna, Russian Poland, Feb. 13, 1870. Brilliant transcriber and composer of piano music. *Triakontameron*, *Moto Perpetuo*, *Polonaise in C*, etc.
- Goldmark, Karl, b. Keszthely, Hungary, May 18, 1830, d. Vienna, Jan. 2, 1915. Popular composer in a variety of styles. Overture, *Sakuntala*; opera, *Die Königin von Saba* and others; two symphonies; overtures, including *Sappho* and *Prometheus Bound*; a *Scherzo*, *Andante*, and *Finale* for orchestra.
- Goldmark, Rubin, b. New York, 1872. Nephew of Karl Goldmark and distinguished among American composers. Overture, *Hiawatha*; *Negro Rhapsody*; etc.
- Gounod, Charles François, b. Paris, June 17, 1818, d. Oct. 17, 1893. Talented melodist, made famous by his operas, *Faust* and *Romeo and Juliet*. Songs, Masses, cantatas, organ music, etc.
- Grétry, André Ernest Modeste, b. Liège, Feb. 9, 1741, d. Montmorency, France, Sept. 24, 1813. Important composer of French opera. Many operas, including *Richard Coeur de Lion*; six symphonies, six piano-sonatas, six string-quartets, church-music, etc.
- Grieg, Edvard Hagerup, b. Bergen, June 15, 1843, d. Bergen, Sept. 4, 1907. Outstanding Scandinavian composer, of strongly nationalistic character. *Peer Gynt* suite; concert-overture, *In Autumn*; piano-concerto; violin sonatas; many songs and piano pieces (some for four hands), etc.
- Guilmant, Alexander, b. Boulogne, Mar. 12, 1837, d. Meudon, Mar. 30, 1911. Excellent composer of organ music and other material for the church.
- Hadley, Henry K., b. Somerville, Mass., 1871. Prolific American composer and distinguished conductor. Two symphonies, ballet suite, cantata, two comic operas, grand operas, etc.
- Halévy, Jacques, b. Paris, May 27, 1799, d. Mar. 17, 1862. Significant composer in the history of French opera. *La Juive* and other operas.

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- Handel**, Georg Friedrich, b. Halle, Feb. 23, 1685, d. London, Apr. 14, 1759. A master of classic melody and form, chiefly remembered for his oratorio, *The Messiah*. Composed many operas, oratorios, organ and other concertos, sonatas, etc.
- Haydn**, Franz Josef, b. Rohrau-on-Leitha, Lower Austria, Mar. 31, 1732, d. Vienna, May 31, 1809. Father of the symphony and most important developer of sonata form. *Creation, Seasons*, 125 symphonies, fifty-one concertos, seventy-seven string-quartets, fourteen Masses, four operas, twenty-two arias, overtures, and innumerable other works.
- Haydn**, Johann Michael, b. Rohrau, Sept. 14, 1737, d. Salzburg, Aug. 10, 1806. Brother of Franz Josef Haydn. 360 church compositions, including oratorios, Masses, etc.; thirty symphonies, operas, etc.
- Henschel**, Georg, b. Breslau, Feb. 18, 1850. Singer, conductor and composer, successful in America.
- Herbert**, Victor, b. Dublin, Feb. 1, 1859, d. New York, May 26, 1924. Popular Irish-American composer, chiefly of operettas. *The Red Mill, Sweethearts, Mademoiselle Modiste, Naughty Marietta*, etc. Orchestral and chamber music; cello-concerto, songs, etc.
- Hindemith**, Paul, b. Hanau, Nov. 16, 1895. German viola-player and clever composer in the modern style.
- Hopkinson**, Francis, b. Philadelphia, Sept. 21, 1737, d. Philadelphia, May 9, 1791. Early American composer, friend of Washington and a signer of the Declaration of Independence. Songs.
- Humperdinck**, Engelbert, b. Siegburg, near Bonn, Sept. 1, 1854, d. Sept. 27, 1921. Friend of Wagner and one of his worthiest followers in music. Operas, *Hänsel und Gretel, Königskinder*; symphonies, incidental music for orchestra, etc.
- Indy**, Vincent Paul d', b. Paris, Mar. 27, 1851, d. Dec. 4, 1931. Pupil and follower of César Franck in French absolute music. Symphonies, etc.
- Jensen**, Adolph, b. Königsberg, Jan. 12, 1837, d. Baden-Baden, Jan. 23, 1879. Composer of many charming songs.
- Joachim**, Joseph, b. Kittsee, June 28, 1831, d. Berlin, Aug. 15, 1907. Great violinist and respected composer for the violin.
- Kelley**, Edgar Stillman, b. Sparta, Wis., Apr. 14, 1857. Distinguished American composer. *Pilgrim's Progress; Alice in Wonderland*; orchestral music.
- Kern**, Jerome, b. New York, Jan. 27, 1885. Leading American composer of operetta and musical comedy. *Show Boat, The Cat and The Fiddle, Music in the Air*, etc.
- Kodaly**, Zoltan, b. Kecskemet, Dec. 16, 1882. Modern Hungarian composer and arranger of folk-music.
- Lasso**, Orlando di, b. Mons, Belgium, 1520, d. Munich, June 14, 1594. Greatest contemporary of Palestrina in both sacred and secular music.
- Leoncavallo**, Ruggiero, b. Naples, Mar. 8, 1858, d. Montecatini, Aug. 9, 1919. Realistic and popular composer of operas, *Pagliacci, Zara, La Bohème*, etc.

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- Liszt, Franz**, b. Raiding, near Odenburgh, Hungary, Oct. 22, 1811, d. Bayreuth, July 31, 1886. Most brilliant of all pianists and successful composer in many forms. Symphonic poems, *Les Préludes*, *Mazeppa*, *Orpheus*, *Prometheus*, etc.; two symphonies; three nocturnes, including the familiar *Liebestraum*; concert-études, *Waldestrauschen*, *Gnomensreigen*, etc.; oratorio, *St. Elizabeth*; sonatas, church-music, songs, etc.
- Loeffler, Charles Martin**, b. Mühlhausen, Alsatia, 1861. Alsatian-American composer of modern type. Symphonic poems, *The Death of Tintagiles*, *A Pagan Poem*, etc.; orchestral and chamber music, songs (*To Helen*), choral works, etc.
- Lully, Jean Baptiste**, b. Florence, 1633, d. Paris, Mar. 22, 1687. Important pioneer in the field of opera, developing the overture and introducing brass into the orchestra.
- Madowell, Edward Alexander**, b. New York, Dec. 18, 1861, d. New York, Jan. 23, 1908. America's best known composer of serious music. Orchestral music, sonatas, and suites. Also many piano pieces, songs, etc.
- Mahler, Gustav**, b. Kalischt, Bohemia, July 7, 1860, d. Vienna, May 18, 1911. Conductor and composer of symphonies, often with fantastic touches. Opera, *Die drei Pintos*; cantata, *Das klagende Lied*, songs, etc.
- Malipiero, G. Francesco**, b. Venice, March 18, 1882. Distinguished modern composer. Operas, choral and orchestral works.
- Mascagni, Pietro**, b. Leghorn, Dec. 7, 1863. Popular composer of realistic Italian opera. *Cavalleria Rusticana*, *Iris*, *L'Amico Fritz*, etc.
- Mason, Daniel Gregory**, b. Brookline, Mass., Nov. 20, 1873. Grandson of Lowell Mason, teacher and composer. *Russians*; symphonies; quartets; violin sonata; piano music.
- Mason, Lowell**, b. Boston, Mass., Jan. 24, 1792, d. Orange, N. J., Aug. 11, 1872. Pioneer American teacher and composer.
- Massenet, Jules**, b. Montreaux, France, May 12, 1842, d. Paris, Aug. 13, 1912. Popular French composer of charming operas. *Manon*, *Werther*, *Thaïs*, *Le Jongleur de Notre Dame*, *Le Cid*, etc. Overtures, including *Phèdre*; piano pieces, songs, etc.
- Méhul, Étienne Nicolas**, b. Givet, Ardennes, June 22, 1763, d. Paris, Oct. 18, 1817. Important composer of early French opera.
- Mendelssohn, Felix (Bartholdy)**, b. Hamburg, Feb. 3, 1809, d. Leipzig, Nov. 4, 1847. Prodigious talent in many forms. Oratorio, *Elijah*; Overtures, *Midsummer Night's Dream*; *Fingal's Cave*, etc.; four symphonies; violin-concerto; *Songs without Words*, for piano, in eight books; numerous other compositions for solo instruments, quartets, trios, songs.
- Meyerbeer, Giacomo**, b. Berlin, Sept. 5, 1791, d. Paris, May 2, 1864. Creator of spectacular operas. *Les Huguenots*, *Le Prophète*, *L'Africaine*, etc. Church-music, piano pieces, etc.
- Milhaud, Darius**, b. Aix-en-Provence, Sept. 4, 1892. One of the French group known as "the Six," and an influential composer of modern music, in various styles.

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- Monteverde**, Claudio, b. Cremona, 1567, d. Venice, Nov. 29, 1643. One of the earliest revolutionists of music, pioneer of modern harmony and of the monodic style. Operas, *Arianna*, *Orfeo*. Also Masses, Psalms, hymns, Magnificats, motets, madrigals, etc.
- Montemezzi**, Italo, b. near Verona, May 31, 1875. Composer of operas, *L'Amore dei tre Re*, etc.
- Morley**, Thomas, b. 1557, d. 1604. Eminent English composer and writer of a treatise on music.
- Moscheles**, Ignaz, b. Prague, May 30, 1794, d. Leipzig, Mar. 10, 1870. Pianist and composer with great influence on piano technique. Eight piano-concertos, etc.
- Moussorgsky**, Modest, b. Mar. 21, 1839, d. St. Petersburg, Mar. 28, 1881. Most nationalistic of Russian composers. Operas, *Boris Godounoff*, etc. *Pictures at an Exposition*, *A Night on Bald Mountain*; songs, etc.
- Mozart**, Wolfgang Amadeus, b. Salzburg, Jan 27, 1756, d. Vienna, Dec. 5, 1791. Perhaps the greatest natural genius music has ever known and a most prolific and extraordinary composer throughout his short life. Operas, *Marriage of Figaro*, *Don Giovanni*, *Così fan Tutte*, *The Magic Flute*; forty-one symphonies; much church-music; forty-two violin-sonatas; chamber music, etc.
- Nevin**, Ethelbert, b. Edgeworth, Pa., Nov. 25, 1862, d. New Haven, Conn., Feb. 17, 1901. Popular American composer of songs and piano pieces. Cycle, *In Arcady*, and other songs (of which *The Rosary* and *Mighty lak' a Rose* enjoy a huge popularity). Piano pieces, etc.
- Nicolai**, Otto, b. Königsberg, June 9, 1810, d. Berlin, May 11, 1849. Composer of light operas, *The Merry Wives of Windsor*, etc.
- Offenbach**, Jacques, b. Cologne, June 21, 1819, d. Paris, Oct. 5, 1880. Composer of light operas, *Tales of Hoffmann*, *La Belle Hélène*, etc.
- Ornstein**, Leo, b. Kremenchug, Russia, Dec. 11, 1895. Pioneer of modernism in America. *Miniatures*; *Impressions of Chinatown*; violin-sonata; piano-concerto; chamber music, songs, etc.
- Paderewski**, Ignace Jan, b. Podolia, Poland, Nov. 6, 1859. Polish pianist and composer of note. Opera, *Manru*; Fantasia for piano with orchestra; violin-sonata; many piano pieces, including the well known *Minuet*.
- Paganini**, Niccolò, b. Genoa, Oct. 27, 1782, d. Nice, May 27, 1840. Spectacular violinist and composer whose melodies were often borrowed by later composers. Twenty-four caprices for violin solo; concertos; sonatas for violin and guitar; variations on themes, etc.
- Paine**, John Knowles, b. Portland, Me., Jan. 9, 1839, d. Cambridge, Mass., Apr. 25, 1906. Eminent American teacher and composer. An opera, oratorio, two symphonies, three cantatas with orchestra, two symphonic poems, etc.
- Paisiello**, Giovanni, b. Taranto, Italy, May 9, 1741, d. Naples, June 3, 1816. Brilliant melodist of the early Italian school. Fifty operas, including *Il Barbiere di Siviglia* (before Rossini).

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- Palestrina**, Giovanni Pierluigi, b. Palestrina, near Rome, 1514 or 1515, d. Rome, Feb. 2, 1594. Most important and inspired composer of ecclesiastical music in the history of the Roman Church. 262 motets, forty-five hymns, sixty-eight offertories, ninety-two Masses, etc.
- Paradies**, P. Domenico, b. Naples, 1710, d. Venice, 1792. Harpsichord player, teacher, and composer.
- Parker**, Horatio W., b. Auburndale, Mass., Sept. 15, 1863, d. Cedarhurst, N. Y., Dec. 18, 1919. Distinguished American composer. Oratorios, *Hora Novissima*, etc.; opera, *Mona*; cantatas, etc.
- Parry**, Sir Charles Hubert, b. Bournemouth, England, Feb. 27, 1848, d. Knight's Croft, Rustington, Oct. 7, 1918. Eminent English composer. Four symphonies, chamber music, violin and piano-sonatas, etc.
- Pergolesi**, Giovanni, b. Jesi, Papal States, Jan. 4, 1710, d. Pozzuoli, near Naples, Mar. 16, 1736. Brilliant composer with novel ideas of harmony, producing much interesting material within a very short life. *Stabat Mater*; various stage works; Masses; cantatas; trios, etc.
- Peri**, Jacopo, b. Florence, 1560, d. 1630. Composer of the first opera, *Dafne*, and very influential among the pioneers in that form.
- Piccinni**, Niccolò, b. Bari, Jan. 16, 1728, d. Passy, May 7, 1800. Remembered chiefly as a rival of Gluck in the operatic field.
- Ponchielli**, Amilcare, b. Cremona, Aug. 31, 1834, d. Milan, Jan. 16, 1886. Operatic composer of considerable talent. Ten operas, including the popular *La Gioconda*.
- Porpora**, Niccolò A., b. Naples, Aug. 19, 1686, d. 1766. Vocal teacher and composer, rival of Handel and employer of the youthful Haydn.
- Puccini**, Giacomo, b. Lucca, Italy, 1858, d. 1924. Popular operatic composer of romantic and melodic tendencies. *La Tosca*, *Madame Butterfly*, *La Bohème*, *Manon Lescaut*, etc.
- Purcell**, Henry, b. London, 1658, d. Dean's Yard, Westminster, Nov. 21, 1695. England's greatest composer. Operas and much sacred music.
- Rachmaninoff**, Sergei, b. Onega, Russia, April 2, 1873. Outstanding composer, pianist. 2 symphonies, 3 piano-concertos, operas, choral works, symphonic poem, *The Island of the Dead*, songs, smaller pieces, *Preludes*, etc.
- Rameau**, Jean François, b. Dijon, Sept. 25, 1683, d. Paris, Sept. 12, 1764. Very important composer of operas and clavier music of early French school. More than twenty operas.
- Ravel**, Maurice, b. Ciboure, Mar. 7, 1875. Successor to Debussy in the modern school. Opera, *L'Heure espagnol*; orchestral music, *La Valse*, *Daphnis et Chloë*, *Bolero*, *Mother Goose*; trio, quartet, and other chamber music, piano pieces, etc.
- Respighi**, Ottorino, b. Bologna, July 9, 1879. Most popular representative of the modern school. *Pines of Rome*, *Fountains of Rome*; orchestral program music; violin-concerto, etc.
- Rheinberger**, Joseph, b. Vaduz, Lichtenstein, Mar. 17, 1837, d. Munich, Nov. 25, 1902. Eminent teacher and composer. Two operas, two *Stabat Maters*, four cantatas with orchestra, church-music, concertos, sonatas.

- Rimsky-Korsakoff**, Nikolai, b. Tikhvin, Novgorod, May 21, 1844, d. Liubensk, June 21, 1908. A leader among Russian composers, with special feeling for the Oriental style. Operas, *The Snow Maiden*, *Coq d'Or*, *Sadko*, etc.; three symphonies, *Scheherazade*, etc.
- Rossini**, Gioacchino, b. Pesaro, Feb. 29, 1792, d. Ruelle, near Paris, Nov. 13, 1868. Significant composer of Italian opera with excellent stage-craft and melodic gifts. Thirty-five operas (*The Barber of Seville*, *William Tell*, etc.). *Stabat Mater*; sixteen cantatas, canzonets, and arias.
- Rousseau**, Jean Jacques, b. Geneva, June 28, 1712, d. Ermenonville, France, July 3, 1778. Best known as a writer and philosopher but also an excellent composer.
- Rubinstein**, Anton, b. Bessarabia, Nov. 30, 1830, d. Peterhof, near St. Petersburg, Nov. 20, 1894. Brilliant pianist and popular composer. Six symphonies, two cantatas with orchestra, three concert-overtures, concertos, sonatas, operas (*The Demon*), 100 songs, etc.
- Saint-Saëns**, Charles Camille, b. Paris, Oct. 9, 1835, d. Algiers, Dec. 16, 1921. Distinguished composer of modern France. Operas, including *Samson and Delilah*; four symphonic poems; two orchestral suites, *Algérienne*; concertos for violin and piano; *Carnival of the Animals*; songs, etc.
- Sarasate**, Pablo, b. Pamplona, Spain, Mar. 10, 1844, d. Biarritz, Sept. 21, 1908. Violinist and composer for the violin.
- Scarlatti**, Alessandro, b. Trapani, Sicily, 1659, d. Naples, 1725. Founder of the Neapolitan School of music, and pioneer in operatic composition.
- Scarlatti**, Domenico, b. Naples, 1683, d. 1757. Son of Alessandro Scarlatti and the most brilliant harpsichordist of his day as well as an innovator in keyboard music.
- Schoenberg**, Arnold, b. Vienna, Sept. 13, 1874. The outstanding representative of extreme modernism. Piano and orchestral pieces; string-quartet and sextet (*Verklärte Nacht*); *Gurrelieder*; *Pierrot Lunaire*; songs, etc.
- Schubert**, Franz Peter, b. Lichtenthal, near Vienna, Jan. 31, 1797, d. Vienna, Nov. 19, 1828. One of the outstanding natural geniuses of music, with a prodigious output of music of all kinds within a tragically short life-time. Piano pieces, *Impromptus* and *Moments Musicaux*; over 600 songs; symphonies, operas, Masses, oratorios, choral works, orchestral and chamber music, etc.
- Schumann**, Robert Alexander, b. Zwickau, Saxony, June 8, 1810, d. Endenich, July 29, 1856. Early romanticist of significant and novel ideas as creator, interpreter, and critic of music. Four symphonies, overtures, chamber music, piano pieces, choral works, and a great number of songs.
- Scott**, Cyril, b. Oxtou, Cheshire, Sept. 27, 1879. English representative of Debussy's style. Two operas; many compositions for violin, cello, etc.; concertos; orchestral works, songs, piano pieces.
- Scriabine**, Alexander, b. Moscow, Jan. 6, 1872, d. Moscow, Apr. 14, 1915. Important Russian composer of the modern type.
- Sgambati**, Giovanni, b. Rome, May 18, 1843, d. Rome, Dec. 14, 1914. Eminent Italian composer of the classic style. Three symphonies, overtures, piano-concerto, octet, etc.

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- Sibelius, Jan, b. Tavastehus, Finland, Dec. 8, 1865. Distinguished modernist, particularly in symphonic music. Tone poem, *Finlandia*; symphonies; *The Swan of Tuonela*; *Valse Triste*.
- Sinding, Christian, b. Kongberg, Norway, Jan. 11, 1856. Well known Scandinavian composer. A symphony, two violin-sonatas, chamber music, piano-concerto, songs, etc.
- Smetana, Friedrich, b. Leitomischl, Mar. 2, 1824, d. Prague, May 12, 1884. Outstanding Bohemian composer. Orchestral and chamber music (*Aus meinem Leben*, *Ulava*, etc.); opera, *The Bartered Bride*.
- Sousa, John Philip, b. Washington, D. C., Nov. 6, 1856, d. New York, Mar. 6, 1932. America's world-famous composer of marches. Seven comic operas, a symphonic poem, three suites, and many successful marches, including the famous *Washington Post*, *The Stars and Stripes Forever*, etc.
- Spohr, Ludwig, b. Brunswick, Apr. 5, 1784, d. Cassel, Nov. 22, 1859. Eminent composer, but of limited popularity. Eleven operas, nine symphonies, a dramatic cantata, a Mass with orchestra, eight overtures, fifteen violin-concertos, etc.
- Spontini, Gasparo, b. Majolati, Ancone, Nov. 14, 1774, d. Jan. 24, 1851. Early operatic composer of the spectacular type (*La Vestale*, etc.).
- Stanford, Charles Villiers, b. Dublin, Sept. 30, 1852, d. London, Mar. 24, 1924. Noted English composer. Operas, five symphonies, church-music, two overtures, a piano-concerto, etc.
- Strauss, Johann, (father), b. Vienna, Mar. 14, 1804, d. Sept. 25, 1849. "Father of the waltz." 152 waltzes.
- Strauss, Johann, Jr., b. Vienna, Oct. 25, 1825, d. June 3, 1899. "The waltz king." 400 waltzes and other dance music, including the popular *Blue Danube*; *Künstlerleben*; *Wiener Blut*; *Wine, Women and Song*; *The 1001 Nights*; etc. Also light operas, including *Die Fledermaus*.
- Strauss, Richard, b. Munich, June 11, 1864. Revolutionary modern composer in all styles, with a special gift as a song-writer. Operas, *Elektra*, *Salome*, *Der Rosenkavalier*; ballets; tone poems, *Ein Heldenleben*, *Tod und Verklärung*, *Till Eulenspiegel*, *Don Juan*, *Don Quixote*, etc.; symphonies, songs, sonatas, piano pieces, etc.
- Stravinsky, Igor, b. Oranienbaum, June 17, 1882. A leader among modernists. Ballets, *Petruschka*, *Fire-bird*, *Rites of Spring*, *Les Noces*; *Choral Symphony of Psalms*, *Oedipus Rex*; orchestral music, piano-concerto, songs, etc.
- Sullivan, Sir Arthur Seymour, b. London, May 14, 1842, d. Nov. 22, 1900. Eminent English composer, particularly known by his light operas, written with Gilbert. Sixteen comic operas, overtures, church-music, songs, etc.
- Svendsen, Johann, b. Christiania, 1832, d. London, 1888. Scandinavian composer of light but charming music. Two symphonies, overtures, funeral march, wedding cantata, four Norwegian rhapsodies, etc.
- Tartini, Giuseppe, b. Pirano, Istria, Apr. 8, 1692, d. Padua, Feb. 16, 1770. Eminent violinist and composer. Two hundred violin-concertos, fifty sonatas, etc.

- Taylor, Deems**, b. New York City, Dec. 22, 1885. Outstanding American composer. Operas, *The King's Henchman*, *Peter Ibbetson*; suite, *Through the Looking-glass*; songs, etc.
- Tchaikowsky, Peter Iljitch**, b. Wotinsk, Dec. 25, 1840, d. St. Petersburg, Nov. 6, 1893. Most popular Russian composer of the romantic type. Six symphonies, including popular *Pathétique* (No. 6); eleven Russian operas, *Pique Dame*, *Eugen Onegin*, etc.; four orchestral suites, three overtures, *Romeo and Juliet*, 1812, *Francesca da Rimini*, *Marche Slav*, etc.; three piano-concertos; piano pieces, songs, etc.
- Thomas, Ambroise**, b. Metz, Aug. 5, 1811, d. Paris, Feb. 12, 1896. Successful composer of French operas. *Le Cid*, *Hamlet*, etc.
- Tosti, Francesco Paolo**, b. Ortona, Abruzzi, Apr. 9, 1846, d. Rome, Dec. 3, 1916. Popular song writer (*Good-bye*, *Mattinata*, etc.).
- Verdi, Giuseppe**, b. Le Roncole, near Busseto, Duchy of Parma, Oct. 9, 1813, d. Milan, Jan. 27, 1901. Italy's leading composer of opera and the greatest in the melodic style. *Aida*, *La Forza del Destino*, *Rigoletto*, *Il Trovatore*, *La Traviata*, *Otello*, *Falstaff*, etc.
- Vieuxtemps, Henri**, b. Verviers, Belgium, Feb. 20, 1820, d. Mustapha, Algiers, June 6, 1881. Violinist and composer for the violin. Six concertos, etc.
- Viotti, Giovanni**, b. Vercelli, Italy, May 23, 1753, d. London, 1824. Composer of violin and chamber music. Twenty-nine violin-concertos, string-quartets, sonatas, etc.
- Vivaldi, Antonio**, b. Venice, 1675, d. 1743. Violinist and composer who influenced Bach.
- Wagner, Richard**, b. Leipzig, May 22, 1813, d. Venice, Feb. 13, 1883. The greatest dramatic composer of all time, creator of music-drama, replacing the old-fashioned opera. *The Flying Dutchman*, *Rienzi*, *Tannhäuser*, *Lohengrin*, *Das Rheingold*, *Die Walküre*, *Siegfried*, *Götterdämmerung*, *Tristan und Isolde*, *Die Meistersinger*, *Parsifal*. Also a symphony, six overtures, songs, etc.
- Weber, Carl Maria von**, b. Eutin, Oldenburg, Dec. 18, 1786, d. London, June 5, 1826. Important composer, chiefly in the field of opera, in which he was the forerunner of Wagner. *Der Freischütz*, *Euryanthe*, *Oberon*, etc. Also the famous waltz, *Invitation to the Dance*; two symphonies; Allemandes; Écossaises; two piano-concertos; songs, etc.
- Wienawski, Henri**, b. Lublin, Poland, July 10, 1835, d. Moscow, Mar. 31, 1880. Brilliant violinist and composer for the violin. Two overtures, *Suite Romantique* for orchestra, piano-concerto, etc.
- Wilhelmj, August**, b. Usingen, Nassau, Sept. 21, 1845, d. London, Jan. 22, 1908. Violinist, composer, and arranger for the violin. (His transcription of Schubert's *Ave Maria* is very popular.)
- Williams, Ralph Vaughan**, b. Down Amprey, Oct. 12, 1872. Noted English composer. Symphonies, *London*, *Pastoral*, etc.
- Wolf, Hugo**, b. Vienna, Mar. 13, 1860, d. 1902. Individual song-writer of great gifts. Opera, *Der Corregidor*; *Italian Serenade*.
- Wolf-Ferrari, Ermanno**, b. Venice, Jan. 12, 1876. Popular composer of opera and songs. *The Jewels of the Madonna*, *The Secret of Suzanne*, etc.

GLOSSARY OF COMMON MUSICAL TERMS¹

- A**—The first letter of the musical alphabet, representing a standard pitch of 440 vibrations per second. The letter is applied also to any octave above or below this pitch and to the diatonic major and minor scales beginning on that tone. It is the tone to which the orchestra tunes, invariably sounded by the oboe.
- A**—Italian preposition, by, from, to, at, in.
- Absolute**—Self-sufficient, as applied to music that requires no words or program.
- Absolute pitch**—The ability to recognize or sound any pitch without the help of the keyboard.
- Accelerando**—Growing faster.
- Accent**—The emphasis on a tone or beat, which may be either natural or artificial.
- Accidental**—A sharp or flat turning up “accidentally,” without being in the signature.
- Accompaniment**—A secondary part added to a melody.
- Accordion**—A reed instrument played by a double bellows, with keys for the melody and buttons for the accompaniment.
- Acoustics**—The science of sound.
- Adagio**—Slow; a slow movement or division of a symphony or sonata.
- Adaptation**—Arrangement or transcription.
- Agitato**—Agitated.
- Air**—Melody; aria.
- Alberti Bass**—An accompaniment of simple broken chords, named for its inventor.
- Alla breve**—Doubling the time.
- Allegretto**—A little slower than allegro.
- Allegro**—Literally happy, hence in rapid time.
- Allemande**—German dance, generally in triple time, used as a movement of the classic suite.
- Alt**—High; used of tones in the octave above the treble staff.
- Alter**—To change a chord by the addition of one or more accidentals.
- Alto**—Originally high (falsetto in men’s voices) but now applied to the low female voice. A position of the C clef covering this range. A form of horn common in brass bands.
- Andante**—Literally “going” or “walking,” hence fairly slow.
- Andantino**—A little faster than andante.

¹ This glossary contains only such terms as are in common use (but perhaps not generally familiar), and the definitions are as brief as possible.

Animato—With animation.

Answer—The second subject of a fugue.

Anthem—A piece of sacred music for several voices.

Appoggiatura—A grace-note.

Arabesque—A decoration. A graceful piece of music.

Arco—The bow. (Used in contrast to *pizzicato* for stringed instruments when the bow resumes after plucking.)

Aria—Air, song, melody, particularly in opera and oratorio.

Arpeggio—Played in the manner of a harp. (Generally applied to chords on the piano.)

Attack—The way voices or instruments strike the beginning of a phrase of music.

Aubade—A morning song, opposite of a serenade.

Augment—To increase a major interval by half a tone. A chord containing such an interval is called *augmented*.

Authentic—The notes between the tonic and the dominant above, those between the tonic and the dominant below being called *plagal*. The authentic modes are credited to St. Ambrose.

B—The second letter of the musical alphabet, a whole tone higher than A, with its octaves and major and minor scales. (The German B means B-flat, and our B they call H [Ha]).

Bagatelle—A trifling piece.

Bagpipe—An ancient wind instrument.

Balalaika—A Russian guitar of triangular shape.

Ballad—A piece of music in ballad style.

Ballata—A dance tune or simple song.

Ballet—An elaborate dance, or the performance of it. Also a form of glee (with the t sounded.)

Band—A group of instrumentalists.

Banjo—A stringed instrument with a drumlike body, popular among the Negroes.

Bar—A vertical line separating one measure from another, often incorrectly used of the measure itself.

Bard—A minstrel.

Baritone (barytone)—The male voice (or the singer himself) between the bass and tenor range.

Base—The root of a chord.

Bass (basso)—The lowest part in a harmony, or the voice or instrument sounding that part. (Applied particularly to the lowest male voice, the bass-viol and the tuba.)

Bassoon—A double-reed instrument representing the bass of the wood-wind.

Beat—The pulse or measure of music, or the action of a conductor indicating it.

Bel—Beautiful, as in *bel canto*, "beautiful song."

Bell—A metallic instrument set in vibration by a clapper or hammer. Also the widening of a horn.

- Ben—Well, good; as in *ben sostenuto*, well sustained.
- Berceuse—Cradle song.
- Bergerette—Shepherd song.
- Bouché—Stopped or covered (used of horns and pipes).
- Bourée—An old dance, appearing in the classic suite.
- Bow—A stick strung with horse-hair for setting strings in vibration.
- Brace—The connection between two staves of music.
- Brass—The brass section of an orchestra.
- Bravura—Showing brilliance.
- Breve—A long note (originally short) equal to two whole tones. *Alla breve*, doubling the time.
- Bridge—The piece of wood holding up the strings of the viol family.
- Brindisi—A drinking-song.
- Brio—Vigor, fire, as in *con brio*, with spirit.
- Broken—Not played simultaneously (used of the notes in a chord).
- Buffa—Comic.
- Bugle—A military horn.
- Burden—A recurrent refrain. A drone-bass.
- Button—The knob on a violin to which the strings are attached.
- C—The third letter of the musical alphabet, representing the pitch of 256 vibrations per second (Middle C), and its octaves. The normal scale without sharps or flats (also called Do).
- Cadence—A close. The perfect or complete cadence consists of a dominant chord followed by a tonic; the imperfect or incomplete, of a tonic followed by a dominant. A plagal cadence is the subdominant chord followed by the tonic.
- Canon—Literally "rule." A melody harmonizing with itself, in the same or a different key.
- Cantabile—In singing style.
- Cantata—Originally music to be sung rather than played (sonata). Later a form of sacred or secular music, similar to oratorio but shorter.
- Canto—Song, melody, voice, as in *col canto*, "with the voice." The art of singing.
- Canto fermo, see Cantus firmus.
- Cantor—Singer, particularly a leader or soloist in ecclesiastical song.
- Cantus—Song, melody.
- Cantus firmus—Plain-song. The chief melody in contrapuntal music.
- Canzona—Folk-song, part-song.
- Capo—The beginning, as in *da capo*, "from the beginning."
- Capo-dastro, or Capotasto—A bar clamped over strings to change their pitch simultaneously.
- Cappella—Chapel. A band of musicians. *A cappella*—without instrumental accompaniment.
- Caprice—A whimsical, capricious piece of music.
- Carillon—A set of bells on which tunes can be played.
- Carol—A song, particularly for Christmas.

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- Catch—A round in which the singers catch up their lines.
- Cavatina—A melody of one strain.
- Celesta—A keyboard instrument producing tinkling sounds.
- Céleste—Celestial, applied to organ stops of soft, sweet tone.
- Cello—The common abbreviation of *violoncello*.
- Cembalo—Harpichord, cymbal.
- Chaconne (ciaccona)—A slow dance, in triple time, with a ground bass; similar to the *passacaglia*.
- Chamber music—Music composed for a small room.
- Chanson—A song or ballad.
- Chant—Originally a song but now applying to the ecclesiastical type of song, repeating many syllables on a single note.
- Chapel—Musicians in the retinue of a patron.
- Chime—A set of bells tuned to a special pattern.
- Choir—A group of singers in a church. A section of the orchestra.
- Choral—Pertaining to a choir or chorus.
- Chorale—Choral psalm or hymn, particularly the early German Protestant type of hymn.
- Chord—A combination of three or more tones in harmony.
- Chorus—A group of singers or the music composed for them. A refrain.
- Chromatic—Literally "colored," referring to the addition of accidentals to chords or melodies. The chromatic scale is composed entirely of half-tones.
- Clarinet—A popular wood-wind instrument with a single reed.
- Clavichord—An ancestor of the piano, with strings set in vibration by small brass wedges, called "tangents."
- Clavier—The keyboard of a clavichord, also used for the instrument itself.
- Clef—A sign indicating the general pitch of the staff. The commonest clefs are the treble (G) and the bass (F). There is also a C clef, known as soprano, tenor, or alto, according to its position on the staff.
- Close—A cadence.
- Close harmony—Harmony in which the tones lie close together.
- Color—*Timbre*; quality of tone.
- Coloratura—"Colored," hence brilliant, florid.
- Comma—A breathing-mark.
- Common time—Four beats to a measure.
- Compound—Intervals beyond the octave. Used also of time that has subdivisions of the principal beats, as 9-8, 12-8.
- Concert—A public performance of music.
- Concert-grand—The largest grand piano.
- Concertina—A small accordion.
- Concertino—A small concerto.
- Concertmeister—Concertmaster. The leader of the first violins in an orchestra.
- Concerto—A composition for one or more solo instruments with orchestral accompaniment.
- Concerto grosso—A composition for full orchestra.
- Concert pitch—A pitch higher than standard.

- Concord**—Harmonious combination of tones.
- Conductor**—The director of a chorus or orchestra.
- Consecutive**—Following in immediate succession, as of intervals in harmony.
- Consonance**—An agreeable combination of sounds.
- Consonant chord**—One without a dissonant interval.
- Contra (contre)**—Literally, under or against, generally referring to a pitch an octave lower, as *contrabass*.
- Contralto**—The lowest female voice (often called "alto").
- Contrapuntal**—Relating to counterpoint.
- Contredanse**—A country dance in which the dancers stand opposite each other.
- Corda (cord)**—String; *una corda*, using one string (the soft pedal shifting the piano hammer from three strings to one). Vocal cord.
- Cornet**—Loosely used of *cornet à pistons*.
- Cornet à pistons**—A three-valved chromatic brass instrument of the trumpet family, popular in brass bands.
- Count**—A beat of time. To count time is to number the beats.
- Counter(-)**—Prefix indicating contrast. *Counter-tenor*, higher than the usual tenor; *counter-bass*, lower than the usual bass, *counter-subject*, the answering subject in a fugue.
- Counterpoint**—Literally, note against note (point against point), a counter-melody. Also the art of combining melodies in harmony with each other.
- Courante**—Literally "running," an old dance in triple time, used in the classic suite.
- Crescendo**—Increasing in loudness.
- Crotchet**—A quarter-note.
- Csárdás**—A Hungarian (Magyar) dance in duple time, composed of two parts, the *lassu* or slow movement, and the *friska* (friss) or fast movement.
- Cymbals**—Metal plates used for a clashing sound.
- Czymbalom**—Hungarian dulcimer played with drum-sticks.
- D**—The fourth letter in the musical alphabet, representing a whole tone above C, and its octaves.
- Da**—By, from, for, through, as in *da capo* (D.C.), from the beginning; *dal segno* (D.S.), from the sign.
- Damper**—A cushion which stops the vibrations of piano strings. It is raised by the *damper pedal* which permits the tone to continue and is hence called the "loud pedal."
- Danse (danza)**—A dance.
- Decrescendo**—Decreasing in loudness.
- Delicato**—Delicately.
- Demi**—Half, as in demiquaver, half an eighth note (quaver).
- Demiquaver (or semiquaver)**—A sixteenth note.
- Demisemiquaver**—A thirty-second note (half a sixteenth).
- Derivative**—The root of a chord. An inversion.
- Descant**—See Discant.

Destra—Right, as in *destra mano*, "right hand"; *colla destra*, "with the right hand."

Development—Working out; free fantasy. The second section in sonata form.

Di—Of, with, for, from, by.

Diapason—An octave.

Diaphony—The earliest form of two-voiced harmony.

Diatonic—The regular scale of any key, literally "going through" the tonality without any accidentals.

Diminished—Used of intervals which are a semitone smaller than the minor or perfect intervals, and also of chords containing such intervals.

Diminuendo (dim.)—Diminishing in loudness; *dim. molto*, "with extreme diminution of power."

Diminution—Opposite of augmentation, meaning the repetition or imitation of a theme in shorter notes.

Discant (discantus)—In early counterpoint, the adding of parts to a melody, often extemporaneously. Also the highest voice in such a harmony.

Dissonance—Discord. Technically a combination of tones that require motion or resolution into some other chord, but not necessarily discordant.

Dissonant—Not technically concordant.

Divertimento (divertissement)—A musical diversion. In a fugue, an episode.

Divisi—Divided. Used of instruments playing two parts from the same music.

Division—A variation. A long note divided into short notes. A series of notes sung on one syllable. A double bar.

Do—The syllable applied to the first note of a scale in the Solfa system.

Dolce—Sweet, soft.

Dominant—The fifth tone of the diatonic scale.

Doppio—Double, as in *doppio movimento*, "twice as fast."

Dot—A point placed after a note to increase its duration by one-half. A point placed above or below a note to indicate that it is to be played staccato.

Double—To add an octave to the tones of any part; to give the same tones to different instruments. Adjective, twofold, as in double flat or sharp (two flats or sharps), double reed (two reeds), double concerto (for two solo instruments), double quartet (eight voices).

Double-bass—The bass-viol.

Double-bassoon—An octave lower than the regular bassoon.

Double-counterpoint—Having parts that can be inverted.

Double-fugue—A fugue with two subjects.

Double-stop—Two notes played simultaneously on a stringed instrument.

Down-beat—The accent in a measure, or the motion indicating this accent.

Drone-bass—Monotonous bass.

Drum—The commonest instrument of percussion, having many forms. Bass-drum, the lowest sounding drum. Kettle-drum, shaped like a kettle and having a distinct pitch. Side-drum, snare-drum, the small drum generally combined with the bass-drum.

Duet—A composition for two singers, or instrumentalists.

Dulcimer—An ancient instrument played with hammers.

Duple time—Double time, consisting of two beats to the measure or four counted as two.

Durchkomponiert—Literally "composed through," as contrasted with the use of the same melody for each stanza of a song.

E—The fifth letter in the musical alphabet, representing a full tone above D, and its octaves.

E (ed)—And.

Écossais (e)—A Scottish dance.

Embellishment—Ornament, decoration.

Embouchure—The mouthpiece of a wind instrument.

Encore—Again; demand for repetition.

English horn—The alto oboe (*cor anglais*).

Enharmonic—Literally, having more than the twelve intervals of the chromatic scale. Also used of a change of notation without change of sound (as C-sharp to D-flat).

Ensemble—A group of musicians, or the effect of the whole.

Entr'acte—Music played between the acts.

Episode—Incidental portion of a composition, as in a fugue.

Étude—A study.

Exposition—The first section of sonata form, introducing the chief themes.

F—The sixth letter in the musical alphabet, half a tone above E, and its octaves.

Fa (Fah)—The fourth of the syllables of the Solfa system.

Fagot (fagotto)—Bassoon.

Falsetto—A high, artificial register of the human voice, having an unnatural, effeminate sound.

Fandango—A popular Spanish dance in triple time.

Fanfare—A trumpet flourish.

Fantasia (Fantasie)—Fantasy, caprice, a composition in free form. Free fantasia, or fantasy, the development section in sonata form.

Fermata (e)—The symbol, sometimes called a "bird's-eye," to indicate that the note under it is to be held.

Fife—Small flute.

Fifth—The dominant, or fifth tone in the scale. An interval containing five tones, counting both top and bottom.

Figuration—The use of ornamental passages in the variation on a theme.

Figure—A pattern or design of notes. The number used to indicate the chord on a bass note. Part of a dance.

Finale—The last part of a composition.

Fingering—The manner of using the fingers on an instrument, or the symbols indicating this.

Fioritura—Florid ornament.

First—The highest part or voice. A unison.

Flageolet—A small flute played through the end. A harmonic.

- Flat**—A symbol lowering the note before which it is placed by half a tone; if in the signature, it affects every note occurring on its line or space.
Double flat lowers the note two half-tones. The word flat is also used of minor intervals.
- Florid**—Embellished; ornamented.
- Flute**—An instrument of the wood-wind family (though often made of metal).
 Also an organ-stop giving a similar tone.
- Folk-music**—Music of the people.
- Folk-song**—Vocal folk-music.
- Form**—The organizing factor which creates a complete composition.
- Forte**—Loud.
- Fortissimo**—Very loud.
- Free**—Unrestrained by strict rules.
- French horn**—The brass horn of the orchestra.
- Fret**—A ridge across the neck of stringed instruments to indicate the tones of the scale.
- Friska (friss)**—The fast movement in a Csárdás, or Hungarian rhapsody.
- Fugue**—A composition in which one theme or subject is imitated by others, in the manner of a flight (*fuga*) and pursuit.
- Full**—Complete, as in "full orchestra" and "full organ."
- Fundamental**—The root of a chord. The basic tone to which overtones are added.
- G**—The seventh letter in the musical alphabet, a full tone above F, and its octaves.
- Galliard**—An old dance.
- Gamut**—The scale.
- Gavotte**—An old French dance, appearing in the classic suite.
- Gedackt**—Stopped (of organ pipes).
- Gigue**—Jig; an old dance.
- Glee**—Unaccompanied secular composition for three or more voices.
- Grace**—A decorative note or combination of notes.
- Grand**—Large, great, applied to pianos, operas, etc.
- Grazia**—Grace, elegance.
- Gregorian**—In the style of church music introduced by Pope Gregory.
- Grosso**—Large, great, grand, full.
- H**—The German letter for B-natural. (Their B means B-flat.)
- Hammer**—That part of the mechanism of a piano which strikes the strings and produces the tone.
- Harmonic**—As an adjective, musical, concordant; harmonious, the opposite of melodic. The flageolet tone of a stringed instrument.
- Harmonica**—A familiar reed instrument.
- Harmony**—The organizing factor in music by which the tones are sounded simultaneously with pleasing effect.
- Harp**—A familiar stringed instrument, of great antiquity.
- Harpichord**—Forerunner of the piano, with the tones produced by quills instead of hammers.

Hautbois—The oboe.

Hold—A fermata or "bird's-eye."

Homophonic—Emphasizing a single melody, with accompaniment.

Horn—A general term covering most wind-instruments of metal. Also used specifically of the French horn (*Waldhorn*).

Hymn—A sacred song.

Imitation—The repetition of a theme or subject by another voice, either note for note (canon) or with slight changes (augmentation, diminution, etc.).

Imperfect—Not perfect, incomplete. See Perfect.

Improvisation—Literally, extemporaneous performance, hence also a composition of informal style.

Improvise—To make music extemporaneously.

Instrumentation—The art or manner of writing music for instruments.

Interval—The distance between two tones, counting both top and bottom.

Intonation—Pitch of sound.

Introduction—Preliminary music.

Invention—A contrapuntal study with one theme.

Inversion—Transposition of the notes of a chord, interval, theme, or of parts in harmony.

Key—The starting point of a scale (tonic) or the foundation of a harmony. The visible representative of each tone of a piano or organ.

Keyboard—The set of keys on a piano or organ.

Keynote—The tonic.

La—The sixth interval in the Solfa system.

Ländler—Ancestor of the waltz.

Largamente—Broadly.

Larghetto—Not quite so slow as largo.

Largo—Slow, broad. Usually taken as slower than *lento*.

Lead—The leading part. (A voice or instrument.)

Leader—Conductor, director.

Leading—Guiding, predominant. Leading tone, the seventh step in the scale (leading into the tonic).

Leading-motive—See Leitmotif.

Leger (ledger) line—A short line above or below the staff.

Legato—Literally "bound," hence in a smooth, connected manner.

Leggeramente—Lightly.

Legno—Wood, as in *col legno*, played with the wood of the bow.

Leitmotif—Leading-motive. Wagner's musical label for a character, episode, etc., consisting generally of only a few tones, easily recognized.

Lento—Very slow.

Libretto—Text of an opera or oratorio.

Lied—German for song. Specifically, the German type of art-song.

Loure—An old French dance.

Lute—An ancient stringed instrument similar to the mandolin and guitar.

Lyre—Perhaps the oldest of all stringed instruments.

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- Lyric**—Song-like. Also used loosely of the words of a popular song.
- Maestro**—Master.
- Major**—Literally "greater," as opposed to minor. Applying to intervals greater than the minor.
- Mandolin**—A popular stringed instrument descended from the lute.
- Manual**—Keyboard of an organ.
- March** (*marche, marcia, Marsch*)—A composition to accompany marching, actually or theoretically.
- Mass**—Part of the Roman Catholic service, consisting of the Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei, creating an elaborate form of vocal music.
- Me** (*mi*)—The third interval in the Solfa system.
- Measure**—The unit of rhythm, including the notes between two bars, containing one major accent.
- Mediant**—The third note of the scale.
- Medley**—A mixture of tunes.
- Melodeon**—An American organ.
- Melodic**—Having to do with melody as opposed to harmony.
- Melody**—Tune. A logical progression of tones, organized as to pitch. The leading part.
- Meno**—Less; as in *meno mosso*, "not so fast."
- Menuet** (*menuetto*)—See Minuet.
- Meter** (*metre*)—The arrangement of rhythmic units, or measures.
- Method**—System of instruction.
- Metronome**—An instrument produced by Maelzel for sounding the beat of music.
- Mezzo**—Half, as in *mezza voce*, "half voice"; *mezzo soprano*, "medium soprano"; *mezzo piano* or *forte*, "medium soft" or "loud."
- Middle C**—The C nearest the middle of the piano key-board.
- Minor**—Literally "smaller," hence intervals smaller than major.
- Minstrel**—An itinerant singer.
- Minuet**—A stately dance in triple time. *Minuetto*, a little faster.
- Missa**—A Mass.; *Missa brevis*, short Mass.
- Mixed**—Composed of male and female voices.
- Mixture**—A compound organ stop.
- Moderato**—Moderate in time.
- Mode**—An old word for scale, used in Greek and ecclesiastical music.
- Modulate**—To change logically from one key to another.
- Modulation**—Change of key.
- Molto**—Much, very.
- Monochord**—An instrument of one string with a movable bridge for determining intervals and pitch.
- Monodic**—With one voice predominating, as in a melody with accompaniment.
- Monotone**—Uniformity of pitch.
- Mordant** (*mordent*)—A double grace-note, or short trill.
- Mosso**—Literally "moved," hence rapid.

Motet—A sacred madrigal.

Motif—Motive, subject, melodic pattern.

Motion—Progression.

Motive—A brief melodic phrase or pattern.

Moto—Motion, speed; as in *con moto*.

Movement—Rate of speed. Style of rhythm. One of the chief divisions of a composition, generally complete in itself.

Muse—One of the nine goddesses of art.

Musetta—A small oboe. A bagpipe. A short pastoral dance-tune with a drone-bass.

Music—The organization of sound toward beauty.

Music-drama—Opera of the Wagnerian type.

Mute—A device for muffling tone.

Natural—The sign canceling a sharp or flat.

Ninth—The interval of an octave plus a second.

Nocturne (notturmo)—A composition of dreamy, nocturnal mood, created by John Field and immortalized by Chopin.

Note—A character representing a musical tone. (Often used to mean the tone itself.)

Nuance—Shade of expression.

Number—A piece of music. A figure used for identifying such a piece.

Obligato—Literally "indispensable," hence a part which cannot be omitted, although now generally understood as an optional part, by an instrument accompanying a voice, etc.

Oboe—A double-reed instrument, of great importance among the wood-wind.

Octave—The series of eight diatonic tones from one letter to its duplicate above or below, or the eighth tone itself.

Octet—A composition for eight parts, or a group of eight musicians.

Ode—An elaborate song of dignified type.

Open—Unstopped (of a string), not closed at the top (of a pipe), with tones spread out (of a chord).

Opera—The musical presentation of drama.

Opera buffa (bouffe)—Low-comedy opera.

Opéra comique—Opera containing spoken words. *Grand opera*, the most elaborate type. *Light opera*, *operetta*, a less serious treatment.

Opus (Op.)—Work, composition.

Oratorio—Sacred opera, performed without action, costume, or scenery.

Orchestra—The largest and most important group of instrumentalists.
Symphony orchestra, one capable of playing symphonic music.

Organ—A wind instrument, with one or more keyboards.

Organum—The earliest polyphonic music.

Ossia (osia)—Or, otherwise.

Ostinato—Literally "obstinate," hence continuous, as in *basso ostinato*, a ground-bass.

Overtone—Partial tone, blending inaudibly with the fundamental tone.

Overture—The prelude to an opera or oratorio, sometimes an independent composition of this type.

P.—Abbreviation of *piano* (soft), and sometimes Pedal.

Parallel—Moving at an equal distance, as consecutive intervals.

Paraphrase—Free transcription.

Parlando (*parlante*)—Literally "speaking," hence in a recitative manner.

Part—The music of an individual voice or instrument. Division of a composition.

Part-song—A song for three or more voices.

Partial—A harmonic or overtone.

Partita—Variations, or a suite.

Partitur—A full score for voices or instruments.

Passacaglia (*passacaille*)—A chaconne with a ground-bass.

Passage—Phrase, section, figure, run.

Passepiéd—A lively old French dance in triple time.

Passing tone—A brief dissonance.

Passion—A musical setting of the Passion of Christ, in the style of oratorio.

Pastoral—Rustic, having to do with shepherds.

Pausa (*pause*)—A rest; *lunga pausa*, "a long pause."

Pavane—A grave, stately dance originally in triple time.

Pedal—A device for controlling tone with the foot.

Pedal-tone (*note, or point*)—A tone sustained by the pedal or some voice, usually the bass, while the other parts move independently.

Percussion—Striking, as of drums, cymbals, etc.

Perfect cadence—A close on the tonic from the dominant.

Perfect interval—A fourth, fifth, or an octave.

Period—A passage containing two or more phrases and some form of cadence.

Phrase—The musical parallel to a phrase in speech.

Piacere (*a*)—At pleasure.

Pianissimo (*pp.*)—Very soft.

Piano (*p.*)—Soft.

Pianoforte—The familiar keyed percussion instrument playing "soft and loud," now abbreviated to *piano*.

Piccolo—A small flute.

Pick—A plectrum.

Piece—A composition. An instrument in an orchestra or band.

Pipe—A tone-producing tube of reed, wood, or metal.

Pitch—The relative height or depth of a tone.

Pitch-pipe—Small reed-pipe, of fixed pitch.

Più—More, as in *più mosso*, more speed.

Pizzicato—Plucked, instead of bowed (of strings).

Plagal cadence—A close on the tonic from the subdominant.

Plagal mode—One of the modes added by Gregory.

Plain-chant (*plain-song*)—The old Gregorian church-music, unaccompanied.

Plectrum—A pick.

Pius—More.

Poco—A little; rather; somewhat. *Poco a poco*, little by little.

Point—Dot; staccato-mark.

Polka—A round dance in lively 2-4 time.

Polonaise—Polish national dance in triple time.

Portamento—Gliding, with voice, or by sliding a finger on a stringed instrument.

Position—The placing of tones in a chord. The position of the left hand in violin-playing.

Pot-pourri—Medley.

Prelude (*Preludio*, *Praeludium*)—An introductory phrase, section or composition.

Preparation—A method of preparing the mind for a discord by previously introducing the dissonant note.

Presto (*Prestissimo*)—Very fast.

Prima (*primo*)—First, as in *tempo primo*, the original tempo.

Prima donna—First lady, hence leading singer; *prima ballerina*, "first dancer."

Progression—Movement, melodic or harmonic.

Quarter (note)—A crotchet, half of a half-note.

Quarter-tone—An interval of half a half-tone.

Quasi—As if.

Quaver—An eighth note.

Quintet (*quintette*, *quintetto*)—A five-part composition, or the group of five musicians.

Range—Compass.

Re—The second syllable in the Solfa system.

Recitative (*recit.*, *recitativo*)—An unrhythmical style of singing in the manner of a recitation or a declamation.

Recital—A musical performance given by one performer.

Reed—A thin strip of wood or metal, set in vibration by a current of air.

Reel—A lively dance.

Refrain—A burden, or chorus.

Register—A set of pipes, or the stop controlling them. Part of the range of a voice (upper, lower, etc.).

Relation—An affinity of keys or chords.

Repeat—A sign indicating the repetition of a passage.

Reprise—Repetition or reappearance of a theme.

Requiem—Mass for the dead.

Resolution—The dissolving of dissonance into concord.

Resonance—The reinforcement of tone.

Rest—A rhythmic pause.

Rhapsody—An informal composition of the rhapsodic type.

Rhythm—The organizing factor of time.

Ritardando (*rit.*, *ritard.*)—Becoming gradually slower.

Ritenuto (*riten.*)—Becoming suddenly slower.

Roll—Trill on drum or tambourine.

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Romance (Romanza, Romanze)—A composition of romantic character.

Rondo (rondeau)—Originally a dance with alternating solos and chorus ensembles. Hence a form of music in which a principal theme alternates with others.

Root—Fundamental tone of a chord.

Round—An infinite canon, on the unison or octave. Also a round-dance (roundelay).

Roundelay (rondel)—Ballad with a recurrent refrain. Also a round-dance.

Rubato—Literally "robbed," hence applied to tempo deprived of its strict values.

Run—A rapid succession of tones.

Saltando—Dancing, hence with bouncing bow.

Sarabande (Saraband)—A stately Spanish dance in slow, triple time, appearing in the classic suite.

Saxophone—A brass clarinet, invented by Antoine Joseph Sax, shaped like a Dutchman's pipe, popular in dance bands.

Scale—Literally "ladder," hence the steps in a logical succession of tones, as diatonic, chromatic, etc.

Scherzo—Literally "jokingly," hence applied to a rapid, light-hearted tempo.

Schottische—Literally "Scottish," a dance in rather slow duple time.

Score—The music of a piece showing all the parts, or an arrangement.

Secco—Dry, applied to recitative.

Secular music—Opposite of sacred music.

Segno—A sign, as in *al segno*, "return to the sign"; *dal segno* "repeat from the sign."

Segue—Follows, goes right ahead.

Seguidilla—Spanish dance in triple time, usually slow and in minor.

Semi—Half, as in semiquaver, sixteenth note, etc.

Sempre—Always.

Sentence—An interlude in sacred music; also a passage or phrase.

Senza—Without.

Septet (septuor, septetto)—Composition for seven voices or instruments, or a combination of seven musicians.

Serenade—Literally "evening music," hence a song or instrumental piece originally intended to be sung in the evening (usually outside a window).

Sextet (sextuor)—A composition for six voice-parts or instruments, or a group of six musicians.

Sforzato (sf)—Literally "forced," applying to a chord or a note to be suddenly emphasized.

Shade—To give expression to music.

Shake—Trill.

Sharp—A character raising the pitch of the following note a half-tone. In the signature it raises every note on the line or space it occupies. A *double sharp* (x) raises the tone two half-steps. Also, too high in pitch.

Si (Ti)—The seventh syllable in the Solfa system.

Siciliana (Sicilienne)—Sicilian peasant dance in slow time.

Signature—Group of sharps or flats at the start of a piece, to be used throughout. *Time signature*, the figures indicating the time (2-4, 3-4, etc.).

Sing—To utter pleasant vocal sounds, with definite pitch.

Sixteenth—One-half of an eighth-note.

Sixth—An interval in the scale or a chord employing that interval.

Sixty-fourth—Half of a thirty-second note.

Slide—A movable tube used in the trombone and other instruments. A portamento.

Slur—A curved line above or below two or more notes indicating that they are to be played *legato* or sung on one syllable. (If the notes are the same, the tone is continuous.)

Smorzando (smorz.)—Dying away.

Sol—The fifth syllable in the Solfa system.

Solfa—Solmisation. A system giving the tones of the absolute scale the syllables do (ut), re, mi, fa, sol, la, si, do.

Solfeggio (Solfège)—Exercise for the voice in solmisation (Solfa) or on one syllable.

Solmisation—Singing the syllables of the Solfa system.

Solo—Alone, hence a passage or composition for a single voice or instrument, with or without accompaniment.

Sonata (sonate)—Originally, music that was played (sounded) not sung. Now the name for the most elaborate form of absolute music, used for at least the first movement of sonatas, concertos, symphonies, etc. Specifically, a sonata is a composition for a solo instrument in sonata form, with no more than piano accompaniment.

Sonatina—A small sonata.

Song—A vocal melody, or a lyric piece for an instrument.

Song-form—A structure in three parts, A-B-A, used in actual songs but also in much instrumental music and the basis of sonata form.

Soprano—The highest female human voice.

Sordine (sordino)—A mute. (*Con sordino*, with mute).

Sound-board (sounding-board)—A resonant piece of wood which enlarges and enriches the tone of the strings stretched across it (as in pianos, violins, etc.).

Staccato—Literally "detached," used of short, crisp notes.

Staff (stave)—The five horizontal parallel lines on which the notes are written.

Step—A progression to the adjoining note of the scale (whole-step or half-step).

Stop—Loosely the knob on an organ which is drawn out to let the real stop function. Actually the pipes or sets of pipes in an organ. Also, a fret on a stringed instrument or the pressure of the finger upon such a spot, to control pitch. See Double-stop. On wind instruments, the closing of a hole or key. Inserting the hand in the bell of a horn.

Stretto—Literally "compressed," hence, in a fugue, a closing up of the subjects so as to overlap.

String—A vibrating cord, capable of musical tone.

String quartet (quintet, etc.)—A group of players on stringed instruments or a composition for such a group.

Stringendo—Accelerating.

Subdominant—The fourth tone of the diatonic scale.

Subito (subitamente)—Sudden(ly), immediate(ly).

Subject—A melody or theme, particularly in a fugue or in sonata form.

Suite—A set of pieces, originally dances, and a forerunner of the symphony.

Swell—Gradual increase of sound, particularly the pedal of an organ and the mechanism for making such swelling of tone possible.

Symphony (symphonie, sinfonie)—A sonata for orchestra.

Symphonic poem—An orchestral piece of symphonic type but in one movement, usually programmatic.

Syncopation—Distortion of rhythm by anticipating or delaying the natural accent.

Syrinx—Pan-pipes.

Tacet—Be silent.

Tambour—Drum, drummer.

Tambourine (tambourin)—A small drum with little bells in the rim, played by shaking and striking with the hand.

Tarantella (tarantelle)—An Italian dance, supposedly caused by the bite of the tarantula. A fast instrumental piece, usually in 6-8 time.

Technic (technique)—The mechanics of musical performance.

Temperament—A compromise system of tuning, so as to secure a practical scale. Used also of an artist's personal characteristics.

Tempo—Time; rate of speed. Sometimes loosely used for rhythm in general.

Tenor (tenore)—The highest natural male voice. (There is a distinction between lyric and dramatic tenors, chiefly of quality and style.)

Tenth—An interval of an octave plus a third.

Tessitura—Literally "web," meaning the average pitch or range of a melody.

Tetrachord—A four-stringed instrument. The interval of a fourth.

Theme (thema, tema)—An important melody. *Tema con variazioni*, "theme with variations."

Theory—The science of music.

Third—An interval in the diatonic scale, also called the mediant.

Thirty-second—Half of a sixteenth note.

Tie—A slur.

Timbre—Tonal quality or color.

Time—The most primitive organizing factor in music, representing the measure of tones, as to length or frequency, accent, and speed. Loosely used to mean both rhythm and tempo. (All time is either duple or triple, based upon multiples of two or three.)

Toccata—A brilliant piece, presenting a light, fast "touch."

Tomtom—Primitive drum.

Tone—The basic material of music, created by vibrations of air and affected by pitch, quality, and time.

Tonality—Key-relationship.

Tonic—The keynote on which a scale begins and ends.

Tonic chord—Chord built on the keynote.

Tonic Sol-fa—The system of teaching singing by syllables (Solmisation).

Touch—The act or manner of pressing the keys of an instrument (also applied to the response of the instrument itself).

Transcription—Rearrangement of a composition for a different instrument or instruments.

Transpose—To change the pitch of a composition throughout.

Treble—The highest voice or part. (Used also of the G clef.)

Tremolo—Trembling (used of an organ stop and also effects on stringed instruments.)

Triad—Chord of three tones.

Triangle—A small steel rod bent into a triangle and tapped with a rod for tinkling, rhythmic effects.

Trill—The rapid alternation of two adjacent tones.

Trio—A composition for three instruments or voices. (Piano trio, written for violin, cello, and piano. String trio, for three stringed instruments.) Also a section of a composition, as in a minuet. Sometimes an added chorus.

Triple—Threefold.

Triplet—A group of three equal notes.

Trombone—A trumpet-like brass instrument with valves or a slide for lengthening and shortening the tube.

Troubadour (trouvère)—A musician of the Middle Ages, often of high rank, sometimes employing minstrels as assistants.

Trumpet—A metal wind-instrument fitted with crooks for variety of key and now also with valves for chromatic effects.

Tuba—The bass of the brass choir.

Tune—Melody. Also, as a verb, to make the pitch of an instrument correct.

Turn—A decoration similar to a mordent but more elaborate.

Tutta (tutto, tutte, tutti)—All, referring to the entire band, etc.

Tympani—Kettle-drums.

Unison—Identity of pitch.

Ut—The old syllable for Do, still representing C in some countries.

Valve—A device for giving natural brass instruments a chromatic scale.

Vamp—An improvised accompaniment or interlude.

Variation (variazione)—The treatment of a melody in a decorative style or other change.

Verse—Part of a song or hymn, with particular reference to the words.

Vibration—The shaking of an elastic body, creating sound-waves.

Vibrato—Vibrating.

Viol—The family name of a familiar type of stringed instruments.

Viola—The alto, or tenor, violin. (Viola d'amore, viola da gamba are older types of viols).

Violin—The most popular of the viol family, representing the soprano voice.

Violoncello—The bass of the string quartet, generally abbreviated to cello.

Virginal—A small spinet, popular in Elizabethan England.

Virtuoso—A performer of great skill.

Vivace—Lively.

Vocal—Relating to the voice.

Voce—Italian for voice, as in *colla voce*, *mezza voce*, etc.

Voice—The musical or articulate sound produced by human beings.

Voluntary—An introductory organ-piece.

Vox—Latin for voice. Used chiefly for organ-stops, as *vox humana*, "human," *vox celeste*, "celestial."

Waltz (Walzer, Valse)—The most popular dance in triple time.

Well-tempered—Equally divided as to pitch.

Whistle—A small, shrill wind-instrument. Also, as a verb, to play such an instrument or imitate it with the lips.

Wind—The instruments or music for a band of wind-instruments. The band itself.

Wood-wind—In an orchestra the group of instruments presumably or actually made of wood.

Xylophone—A percussion instrument producing different tones from strips of wood.

Yodel—To sing with a breaking of the voice into falsetto.

Zingarese (Zingaresca)—In Gypsy style.

Zither—A stringed instrument plucked by the fingers or a pick.

QUESTIONS

CHAPTER I

1. What is music made of?
2. How are tones produced?
3. What makes a tone higher or lower?
4. What do we actually hear when we are listening to music?
5. How can vibrations be amplified?
6. What is the difference in cause between a musical tone and a noise?
7. What is the difference in effect, to the listener?
8. What is "standard pitch"?
9. Can you find the A in the piano keyboard to which a violinist tunes his A string?
10. What is meant by the "color" or *timbre* of a tone?
11. How is it caused?
12. What are overtones?
13. How are overtones emphasized?
14. What is the significance of time in music?
15. What constitutes melody? Harmony? Tone color? Rhythm?
16. How is a complete composition created?
17. Give a comprehensive definition of music as a whole.
18. What is the goal of every artist?
19. Define an artist.
20. What differentiates an artist from anyone else having thoughts or emotions?
21. What is the test of great art?
22. What are the five organizing factors in music?
23. Listen to at least one piece of good music (by way of a phonograph record or personal performance) and try to decide what organizing factor is outstanding (particularly rhythm, melody, harmony or tone color). Suggested illustrations: *Gypsy Rondo*, from *Trio* (Haydn); slow movement of the *New World Symphony* (Dvorak); *Prelude in C minor* (Chopin); *Air on the G String* (Bach); *Pomp and Circumstance* (Elgar).

CHAPTER II

1. What three factors affect every note of music played or sung?
2. In what ways does the element of time affect a note?
3. What do you understand by accent, and how important is it in music?
4. What is the difference between prose and poetry, so far as accent is concerned?
5. Which is closer to music, and why?
6. How does one arrive at the proper accenting of a line of poetry?
7. How does music achieve the same result?
8. Can a line of poetry be translated into music in more than one way? Illustrate this if possible.
9. What term does music use for the logical grouping of tones in time?
10. Which tone in a measure always carries the main accent?
11. What is the difference between march time and waltz time?

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12. In what two ways are all fundamental time-beats grouped?
13. Name some fundamental time-beats in Nature.
14. What is the significance of rhythm in relation to physical labor?
15. Give some examples of this practical significance.
16. What is the comparative importance of rhythm in general, particularly as compared with melody and harmony?
17. Analyze the human response to rhythm.
18. Test the response to simple time-beats, by stamping, marching, clapping the hands or actually beating time to various examples of march time. (Use the music indicated in the footnotes if desired, either on phonograph records or player rolls, or through actual performance on the piano or by any combination of instruments available.)
19. State and demonstrate how march time is beaten, 2-4, 4-4 and 6-8.

CHAPTER III

1. How do the fundamental beats of time, in twos and threes, achieve a variety of effects?
2. What is meant by tempo?
3. How many notes can be played on one beat of time?
4. Why is popular music rhythmically limited?
5. What are some of its ways of securing variety of rhythm?
6. How does a serious composer arrive at rhythmic variety?
7. What can a conductor do to increase this variety?
8. What are the commonest forms of duple and triple time?
9. How does a conductor beat waltz time?
10. What is the individual characteristic of the Viennese waltzes, and what American composer used this style successfully?
11. Practice beating time to one or more of the waltzes mentioned in the text.
12. What is the difference between a waltz and a minuet?
13. Name two composers who made good use of the minuet.
14. In what larger form of composition does the minuet often appear and where?
15. Name three or more famous minuets and practice beating time to one or more of them.
16. What are the characteristics of a mazurka? Who wrote the best music in this form? Try beating time to one or more mazurkas. (If anyone can learn to dance a mazurka, so much the better.)
17. Describe the polonaise.
18. Name two or more composers of the polonaise and try beating time to one or more examples of such music.
19. What is a sarabande, and who composed the best examples? Listen to one and beat time to it if possible.
20. Mention three or four more forms of triple time, and several forms of duple time outside of the march.
21. Try beating time to as many of these rhythmic forms as possible.

CHAPTER IV

1. What two meanings can properly be given to the word "time"?
2. How is the time of a composition indicated in printed music?
3. What is meant by *alla breve* time?
4. What is meant by rhythm, as distinguished from time?
5. Analyze the rhythmic pattern of the *Blue Danube Waltz*.
6. Analyze one or more rhythmic patterns in popular music (fox-trots).
7. What is the rhythmic pattern of Mozart's A-B-C tune?
8. In what famous symphony does the same rhythmic pattern occur?

9. Give the rhythmic pattern of the round, *Frère Jacques*. (Do this on a blackboard or on paper, using symbols or actual notes.)
10. Analyze the rhythmic pattern of *America*. In what ways can this melody be criticized?
11. What is the effect of a dot after a written or printed note in music?
12. How do the dots help the setting of the words in *America*?
13. Name two other melodies in which dotted notes are important.
14. What two famous marches have an amusing identity of rhythmic pattern?
15. Illustrate this by clapping your hands to fit the pattern.
16. Try playing the game of guessing a tune by the tapping or clapping of its rhythmic pattern.
17. Name two pieces whose outstanding rhythmic pattern consists of a long note followed by two short ones.
18. Name a waltz having the pattern of a long note followed by a short one.
19. Analyze the entire rhythmic structure of *Abide with Me*.
20. Can you analyze *Long, Long Ago* and other tunes in the same way?

CHAPTER V

1. How were rhythmic sounds probably first produced by man?
2. What was the significance of such sounds to the savage?
3. How could a savage most easily make a drum, and how could he arrive at varieties of pitch?
4. What is the mythical origin of stringed and blown instruments?
5. What is melody? How many and how few notes may a melody have?
6. What is the meaning of the word "scale"?
7. What interval is the basis of the musical scale as we know it?
8. How can the interval of the octave be scientifically found on a stretched string or in a tube?
9. What are the two "perfect" intervals within the octave?
10. What other intervals exist in the diatonic scale?
11. How does the chromatic scale differ from the diatonic?
12. What is the smallest interval of music readily distinguished by the average ear?
13. How many half-tone intervals are there in the diatonic scale? How many in the chromatic? (Be sure to include those in the diatonic.)
14. Number the intervals or steps of the diatonic scale, and show how they are arranged, as to whole and half-tones. Illustrate on the piano if possible.

CHAPTER VI

1. How small can a pattern of melody be?
2. What is the commonest two-tone pattern?
3. Name one classical and one popular piece of music built largely on this pattern.
4. What are the tones in the scale appearing in this pattern (by number)?
5. What is the commonest three-tone pattern?
6. Number the tones found in this pattern, as they appear in the scale.
7. What is the military significance of this pattern?
8. What national anthems emphasize this pattern? (Name three.)
9. Name two popular tunes and two classics illustrating the pattern.
10. How else can a three-tone pattern be formed?
11. Give examples of a three-tone pattern running down the scale from 3 to 1.
12. Give examples of the same pattern running upward, 1 to 3.
13. What is the commonest four-tone pattern?
14. Name several tunes based on this pattern.
15. How can you find a five-tone pattern on the keyboard of the piano?
16. Name one or more tunes built on this pattern.

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17. Distinguish between diatonic and chromatic scale-patterns. Give several examples of each.
18. Listen to the following for their melody patterns and try to decide what is the outstanding melodic figure: Beethoven's *Turkish March*, Strauss' *Blue Danube Waltz*, Mendelssohn's *Song without Words* (op. 19, no. 4), *Always*, *Robin Adair*, Godard's *Valse Chromatique*.
19. Analyze for melodic patterns the following, if possible: Daquin's *Le Coucou*, March from *Tannhäuser*, *Voi che Sapete* (Mozart), *Stumbling*, Handel's *Largo*, *Song of India*.

CHAPTER VII

1. What is harmony?
2. Suggest an easy way of finding a perfect major chord.
3. What is the modern attitude toward harmony?
4. What intervals did the ancient Greeks consider harmonies?
5. What intervals are technically discords today?
6. How did harmony originate?
7. Experiment with the singing of two melodies that harmonize with each other, such as *The Long, Long Trail* and *Keep the Home Fires Burning* (naturally using two voices or groups of voices.)
8. What is a round, in vocal music?
9. Try singing the rounds given in the text, and possibly others.
10. What is meant by homophonic and polyphonic music?
11. What is meant by a "drone-bass"? How did it originate?
12. How is a chord built?
13. What is meant by unison, the octave, fourth, fifth, etc.?
14. Try to play the C major triad on the piano, with its inversions.
15. Apply this same pattern to other keys, building triads on all the notes of the scale.

CHAPTER VIII

1. What is the commonest pattern of harmony?
2. What are the inversions of this pattern?
3. Can you play it on the piano, with its inversions?
4. Name at least two tunes that can be harmonized with only two chords.
5. Can you play an accompaniment to *London Bridge is Falling Down* (key of C)?
6. Try accompaniments to other tunes requiring only two chords.
7. What is meant by a tonic chord? A dominant? A dominant seventh? A subdominant?
8. Name some tunes that can be accompanied by three chords.
9. Try playing an accompaniment to *Swanee River* in the key of C.
10. Listen to Schubert's *Ave Maria* (on a phonograph record) and notice the accompaniment is built largely on triads in different positions.
11. Listen to the first prelude of Bach, in C major, noticing how the chords have been broken up. Can you recognize any of the harmonies?
12. Play Gounod's *Ave Maria*, in which the Bach Prelude has been used as an accompaniment for a sentimental melody.
13. Listen to Wagner's March from *Tannhäuser* and the Pilgrims' Chorus from the same opera, as examples of harmonizing with a few chords.
14. Experiment with accompaniments of your own for any of the popular melodies mentioned in this chapter.

CHAPTER IX

1. What is the difference between a major and a minor chord?
2. Can you illustrate this at the piano?

3. Play major and minor triads in the key of C, each in three positions. Can you do this in other keys also?
4. Try playing or singing *Swanee River* in C minor instead of C major, and then harmonize it also in C minor if possible.
5. What is meant by a "relative minor" and how can it be found, in its relation to major keys?
6. What is the relative minor of C major?
7. Describe the Greek modes and the ecclesiastical scales.
8. Describe the modern whole-tone scale.
9. What is the commonest chord built on whole-tone harmonizing?
10. Can you harmonize *Swanee River* or any other melody with chords of the ninth?
11. What is the conventional attitude of harmonists toward "consecutive fifths"?
12. What are augmented and diminished intervals?
13. Play a major chord with augmented fifth, and also a chord of the diminished seventh if possible, giving each chord in more than one position.
14. What is the characteristic of a "blue" chord? Illustrate at the piano, if possible.
15. What is a cadence? Distinguish between perfect and imperfect cadences. What is a plagal cadence?
16. Listen to records or actual performances of Chopin's *Prelude in C minor* (no. 20) and other examples of interesting harmony.
17. Try to harmonize such a melody as *America* at the keyboard, using more than the mere tonic, dominant and subdominant chords.
18. Try some vocal harmonizing, if possible, singing the part that is most natural to you.
19. What is meant by "modulation"?
20. What are the easiest modulations?
21. What is the general rule for modulating from one chord or key to another?

CHAPTER X

1. What is meant by tone color, and what is its relative importance in modern music?
2. What are the underlying causes of tone color?
3. What are the three common ways of generating musical tone?
4. What is the simplest and most primitive method of producing a tone?
5. What determines the color of the human voice and how can bad singing and speaking be avoided?
6. How do the resonators affect the color of instruments or human voices?
7. Trace the development of musical tone from simple percussion to the command of a variety of pitch and color.
8. Name several percussion instruments, and several requiring the use of a bow.
9. Name a number of wind instruments.
10. To what class does the human voice belong? The pipe-organ?
11. What are the natural intervals produced by a tube?
12. How can a tube be made to sound a complete scale?
13. How does the flute differ from other wind instruments? (Try playing a toy flute if possible.)
14. What instruments use reeds, single and double?
15. Name the commonest brass instruments.
16. To what extent can one instrument show a variety of tone color?
17. What effect has the multiplication of instruments, playing in unison or in harmony?

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18. What are some other ways of affecting tone color, and what sound effects have been introduced in modern music outside the regular orchestra?
19. Listen to the individual instruments mentioned in this chapter, or to phonograph records of these instruments which are available. The names of specific compositions, illustrating the tone color of various instruments, will be found in the next chapter.

CHAPTER XI

1. What is the commonest grouping of instruments or voices for producing both harmony and tone color?
2. What are the human voices in a mixed quartet? What are the corresponding stringed instruments?
3. What other combinations are common in the symphony orchestra?
4. What is meant by percussion instruments?
5. What are the four sections of the symphony orchestra? Name as many as possible of the instruments comprising each section.
6. Describe the violin in as much detail as possible.
7. Describe similarly the viola, violoncello and double-bass, and compare them with each other, particularly in respect to tone color.
8. What advantage have the bowed instruments over those that are plucked or struck with hammers?
9. Name some of the minor stringed instruments, as well as the conventional percussion instruments.
10. Analyze the tone color of various wind instruments.
11. Comment on the harp and piano.
12. Listen to the music indicated as illustrating various tone colors.

CHAPTER XII

1. What is form, in its relation to the other organizing factors of music?
2. Compare musical form with athletic form.
3. What is the significance of form as compared with inspiration?
4. To what extent may form be acquired rather than instinctive?
5. Discuss the relative importance of compositions in various sizes, including parallels in the other arts.
6. How is form applied to practical dance music?
7. What is the basic principle of all form in art?
8. Give in three words the commonest pattern of form; compare its musical significance with that of literature and the drama.
9. Give this basic pattern of form in letters, explaining what each letter represents.
10. What are some common variations of this pattern?
11. Analyze the form of *Swanee River*, indicating the passages representing A and B (this can be done orally, following the playing or singing of the music, or in writing, on the blackboard or on paper).
12. Name two more songs by Stephen Foster showing the same form as *Swanee River*.
13. Analyze the form of *Old Black Joe*; the *Volga Boat Song*; *Lauterbach*; the *Lorelei*; *Malbrough*; *Au Clair de la lune*; *Santa Lucia*.
14. How is a melody constructed, from start to finish? (Indicate the arrangement of measures and details of form affecting each measure or group of measures.)
15. What is the structure of the average popular chorus, and how many measures does it usually contain?
16. Analyze the chorus of *Tea for Two*, as an example of economy of material.
17. How does a composer apply form to a large composition to secure variety?
18. What is meant by "unity through variety"?

19. What is the basis of sonata form, and what are the names of its principal parts?
20. Describe the rondo form.
21. What is the usual form of a minuet?
22. Listen to the suggested pieces illustrating the rondo, minuet and theme with variations.

CHAPTER XIII

1. In what way are the song forms and dance forms influenced by their original intentions (singing and dancing)?
2. To what extent have these forms developed beyond the practical considerations of their original creation?
3. What is meant by the strophic style of song-writing? In what kinds of music is it most commonly found?
4. What are the characteristics of art-song as compared with folk-song?
5. How does the refrain or chorus figure in folk-music?
6. What is the simplest presentation of the principle of statement, contrast and reminder, in the song form?
7. How can this be indicated by letters, showing also the commonest variations of the form?
8. Name at least three familiar tunes that follow the pattern of A-A-B-A.
9. Analyze the form of three or more patriotic songs of different countries, such as *Yankee Doodle*, *God Save the King*, the *Marseillaise*, or the Russian or Austrian Hymn.
10. Analyze at least three familiar hymn tunes, such as *Abide with Me*, *Come, Thou Almighty King*, *Onward, Christian Soldiers*, *Materna*, or *Holy, Holy, Holy*.
11. Analyze one or more of the familiar Christmas hymns.
12. Try analyzing one or more tunes not included among the examples in this chapter.
13. Analyze the minuet and rondo forms from the standpoint of the song form.
14. Name some of the other dance forms appearing in the early suites.
15. Compare the suite with the symphony.
16. What is meant by absolute music? What is the significance of form in such music?
17. What is the original meaning of the word "sonata"?
18. Why is sonata form important?

CHAPTER XIV

1. How could a composer break away from the restraint of words and dance steps, without writing meaningless music?
2. What is the object of absolute music?
3. Explain the beginning of instrumental music in civilized times.
4. What were the canzonas?
5. How early were sonatas written, and who were some of the first composers in that form?
6. What three composers brought the sonata form to perfection?
7. What styles of composition make use of sonata form?
8. What is the most important characteristic of sonata form?
9. Compare sonata form with the A-B-A structure of statement, contrast and reminder.
10. What are the three sections called in sonata form?
11. Compare the development sections of Haydn with those of Beethoven.
12. Why is the development section of sonata form important?
13. What was the original purpose of the introduction?

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14. Of what does the exposition consist in sonata form?
15. What is the commonest relationship of the keys of the first and second subjects?
16. What are some of the tricks of technique that can be used in the development section?
17. What is meant by the recapitulation?
18. What is a coda, and how important may it become?
19. Listen carefully to the first movement of Franz Schubert's *Unfinished Symphony* and try to follow its analysis as given in the preceding chapter. (A phonograph record will simplify such hearings. Try to remember the three chief melodies of the movement.)

CHAPTER XV

1. In what kinds of compositions does sonata form generally appear? Which movement is generally in sonata form?
2. What are the outstanding qualities of the first movement of Mozart's symphony in G minor?
3. What is the basic pattern of the first subject? Tap out the rhythmic pattern of the opening phrase. Can you sing or whistle this pattern?
4. Try singing or whistling the answering phrase. Try doing the same with the third phrase and its answer. Now review the entire subject up to this point.
5. Sing or whistle the second half of the subject, up to the point where the repetition begins.
6. What is the main pattern of the second subject, melodically? Compare this with the pattern of the first subject.
7. Sing or whistle the transitional theme which develops from the first subject. Try to do the same with the complete second subject.
8. How does the development section open?
9. How does the recapitulation start?
10. How is the coda announced? What is its material?
11. How does Beethoven's *Fifth Symphony* differ from Mozart's in G minor or Schubert's *Unfinished*?
12. To what extent may it be considered "program music" and what is its underlying idea?
13. What is the pattern of the motto, rhythmically and melodically, and what does it represent? Sing or whistle this motto.
14. How is the first subject built from the motto? Sing or whistle as much of it as possible.
15. Sing or whistle the second subject, and describe its character.
16. How does the development section begin?
17. What is the beginning of the recapitulation and what new touch is introduced in the harmonizing?
18. How is the coda introduced? Of what does it consist?
19. Describe the finish of the movement. How can it be interpreted in so far as the implied program (indicated by the motto) is concerned?

CHAPTER XVI

1. What are the commonest forms for symphonic movements, outside of sonata form?
2. What is the form of the slow movement of Beethoven's *Fifth Symphony*?
3. How was the theme of this movement evolved?
4. Try to sing, play or whistle this slow melody (both halves).
5. What common combination of tones is prominent in both parts? Describe one or more of the variations.

6. What is the general mood of this slow movement, as compared with the fast movement that follows it?
7. Try to sing, play or whistle both of the themes of the fast movement.
8. How does the Fate motto enter into this movement?
9. What is the nature of the second or trio section?
10. How is the Finale introduced?
11. Try to play, sing or whistle both strains of this final march. What are its outstanding melodic patterns?
12. What additional thematic material is introduced? What is its relation to the coda?
13. How does the symphony end?
14. Describe the theme and variations in the slow movement of Haydn's *Surprise Symphony*.
15. Try to sing, whistle or play the melody. What is the "surprise"?
16. Name two other famous sets of variations.
17. Describe the slow movement of Schubert's *Unfinished Symphony*.
18. Analyze the second, third and fourth movements of Mozart's G minor symphony.
19. Listen to each of these symphonies as a whole, and become as familiar as possible with their contents.

CHAPTER XVII

1. What is meant by horizontal and vertical music?
2. Describe a round, and try singing one if possible (with enough companions to make up the necessary parts).
3. What is meant by canon form?
4. In what different ways can the canon form be applied?
5. What is meant by imitation in polyphonic music?
6. What are some of the varieties possible in imitation?
7. Explain the term "counterpoint" and show how it is used in music.
8. What is the general history of polyphonic music? Name some of the polyphonic forms, ecclesiastical and secular.
9. Name two of the greatest polyphonic writers before Bach.
10. In what way did Bach's music differ from the earlier polyphonic forms?
11. What effect did Monteverde have on polyphonic music?
12. Listen to one or more of Bach's Inventions for the piano.
13. What is the most elaborate and important form of polyphonic music?
14. Define a fugue. Can you quote Milton's description of an organist playing a fugue? What organist did he probably have in mind?
15. Is a fugue horizontal or vertical music?
16. What is the general relationship between the subject and countersubjects?
17. Of what does the exposition consist in a fugue?
18. What are the methods of developing the material in a fugue?
19. In what way are changes of key important?
20. Analyze one or more of the Bach fugues.
21. What is meant by a stretto in a fugue?
22. What qualities make Bach's fugues different from the conventional examples?
23. What other composers are noted for their fugues?
24. What is meant by "fugato"?
25. How can a fugue be compared with a play?

CHAPTER XVIII

1. What is the difference between "absolute" and "program" music? How is the latter term mostly used?

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2. What advantages has program music over absolute?
3. What is likely to be its weakness?
4. Name some early attempts at program music.
5. What was Bach's most famous example of this style?
6. Comment upon several of Beethoven's pieces of program music.
7. What form did Schumann's program music take? Name some examples.
8. Discuss the program music of Mendelssohn and Chopin, and also that of Berlioz and Liszt.
9. What Wagnerian music has become a regular part of concert programs?
10. Listen to the *Danse Macabre* of Saint-Saëns and describe its story, following the details in the music.
11. Listen to Debussy's *Children's Corner* in the same way, and name some of his other pieces of program music.
12. Who was the leading Russian composer of program music and what were some of his works in this style?
13. Compare the fifth and sixth symphonies of Tchaikowsky with the fifth of Beethoven.
14. Name at least one piece of program music by Rimsky-Korsakoff, Rachmaninoff, Stravinsky, Smetana, Dvorak, Brahms.
15. Describe the *Till Eulenspiegel* of Richard Strauss and point out its chief musical merit. Try to hear this in a record if possible.
16. Describe *Don Juan*, *Tod und Verklärung* and *Heldenleben*. Listen to all these if possible.

CHAPTER XIX

1. What are the commonest forms of music with words?
2. What are the virtues of folk-song? How does it reach its final form?
3. What is meant by strophic form?
4. What is the weakness of this form?
5. Comment on the possibility of using the same tune for different words, and experiment with practical examples if possible.
6. Compare art-song with folk-song.
7. What is meant by the German term *durchkomponiert*?
8. Who was the first great composer of the German *Lied*? Give reasons for his importance.
9. What contributions to song literature can you name by J. S. Bach, Haydn, Mozart and Beethoven?
10. Describe Schubert's setting of the *Erlking*. Who wrote the words and what is its story?
11. Who else set this poem to music?
12. Describe Schubert's *Gretchen am Spinnrade* (Marguerite at the Spinning Wheel). Where did the words originate?
13. What was the first of the song cycles of Schubert? Give the general plot of the series. Name at least six of the songs (in English or German) and describe one or more in detail, after hearing them on records or in personal performance. (Many of the Schubert songs can be sung quite pleasingly by the average amateur.)
14. What was the second song cycle of Schubert? What is its character? How many songs does it contain? Name at least six, and describe one or more after hearing them.
15. How does the *Swan Song* differ from the previous cycles? Name and describe (after hearing) several of the songs in this series.
16. Comment on at least three of the following songs: *Death and the Maiden*; *Ave Maria*; *Hark, hark, the Lark*; *Die Forelle* (The Trout); *Die Allmacht* (Omnipotence).

17. Listen to as many of the Schubert songs as possible, particularly those listed in this chapter. Try to learn some of the melodies, so that you can whistle or sing them yourself. Listen to instrumental transcriptions of such songs as *Ave Maria*, the *Serenade*, *Hark, hark, the Lark*, etc.

CHAPTER XX

1. Who were the most important composers of the *Lied* after Schubert? Compare their work with his in a general way.
2. Comment on the song-writing of Robert Schumann. Who was his chief inspiration?
3. Name two song cycles written by Schumann.
4. Name and describe (after hearing) at least two songs from the *Myrthen* cycle. What song in this cycle was set by two other famous composers?
5. Listen to the *Two Grenadiers* and describe it. What famous patriotic melody does it echo near the close?
6. Comment on the cycle *Frauenliebe und Leben* (Woman's Love and Life). What is the significance of its text, and how does it emphasize its musical unity?
7. Describe at least three of the songs in the *Dichterliebe* cycle.
8. How is Brahms musically related to Schumann? In what ways may Brahms be considered superior?
9. Name two or more songs of Brahms in the folk style; two or more that describe scenes in Nature; two or more of the emotional type; at least one humorous or playful song.
10. Comment on Robert Franz as a song-writer, and name some of his most successful songs.
11. What is the best known song by Mendelssohn?
12. Describe the songs of Hugo Wolf in their general characteristics, with detailed comment on several individual examples (after hearing them).
13. What types of *Lieder* did Richard Strauss write most successfully?
14. Name several of his songs, and comment upon them after a careful hearing. Analyze the form of *Morgen* (Tomorrow).
15. Name at least two more German composers of the *Lied*, with one song by each. (In all of this study of the *Lied* it is most important that the songs be actually heard, either on records or in personal performance. Many of the simpler ones can easily be sung by amateurs, and every opportunity should be taken of hearing them interpreted by great singers, either in concert or over the radio. If you have any preferences among the works of the great song-writers, by all means express them, and become as familiar as possible with your favorites.)

CHAPTER XXI

1. Comment on Franz Liszt as a song-writer.
2. What is Dvorak's best-known song?
3. Name one song by each of the following composers: Rubinstein, Tschai-kowsky, Moussorgsky, Rimsky-Korsakoff, Rachmaninoff; name at least three of the songs of Grieg, and comment on his style.
4. Describe the Italian style of song.
5. Name some of the early Italian song-writers and their works if possible.
6. Who was the most popular Italian song-writer of modern times?
7. Describe the French style of song-writing.
Analyze the work of Debussy in art-song.
8. Name and comment upon at least three other French song-writers.
9. What were some of the early English songs?
10. What is Henry Purcell's place in musical history?

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11. Name three English composers after Purcell, and three of the modern school.
12. Mention some American song-writers active in the nineteenth century.
13. Comment on the songs of Macdowell.
14. Name three or more modern American song-writers.
15. What songs do you prefer and why? (Before answering this question try to hear examples of all the best German *Lieder*, the outstanding French songs, and at least one each by Grieg, Tschaikowsky, Moussorgsky, Purcell, and Macdowell.

CHAPTER XXII

1. What was the relation of the church to art-music?
2. What was its attitude toward folk-music?
3. Describe the ecclesiastical modes and name two men largely responsible for their use.
4. Name two or more of the modes, and indicate if possible how they can be found on the modern piano keyboard.
5. What was the nature of early church song, and in what direction did it develop?
6. What was the influence of Martin Luther on church music?
7. Comment on the creation of German chorales from folk-song.
8. What is the most famous composition credited to Luther?
9. What were the chief contributions of France and England to congregational singing?
10. Name two important composers of sacred music in America.
11. Comment on the church music of Russia.
12. What is meant by a motet?
13. Name at least three outstanding composers of motets.
14. Describe the musical development of the Mass. What are its six parts?
15. How did Palestrina come to write the *Missa Papae Marcelli*? Describe his music.
16. What work is regarded as the climax of all sacred music? What are its outstanding qualities?
17. Name three other composers of Masses.
18. Describe the church cantatas of Bach.
19. Comment on his *Passion according to St. Matthew*.
20. Name some other composers who wrote Passion Music and cantatas.
21. What is the relation of the cantata to oratorio?

CHAPTER XXIII

1. Comment on the reasons for broadening the horizon of church music. What early forms of drama influenced both oratorio and opera?
2. What music of Bach may be classed as oratorio?
3. What distinction may be made between oratorio and the cantata? Which form appears often as secular music?
4. What were some of Handel's cantatas?
5. What is Handel's most important oratorio, and where does it stand in comparison with other works of the same type?
6. What is the story of the *Messiah*?
7. Describe in as much detail as possible the chief musical numbers in the *Messiah*.
8. Name at least two other oratorios by Handel.
9. How was Haydn's *Creation* inspired?
10. What is its text material?
11. How does the *Creation* differ from the *Messiah*, musically?

12. What are some of the examples of instrumental program music in the *Creation*?
13. What other important oratorio did Haydn compose?
14. What great oratorios were written by Mendelssohn?
15. Compare the *Elijah* of Mendelssohn with Handel's *Messiah*.
16. What are some of the outstanding musical features and individual touches in the *Elijah*?
17. Name some of the oratorios by English composers and some of the best known French works of this type, as well as some by Italian and American composers.

CHAPTER XXIV

1. What are the chief advantages and disadvantages of the operatic form of music?
2. How does opera compare with absolute music?
3. What problem must the operatic composer solve in the relation of drama to music?
4. What difficulties are presented by the language of opera?
5. How does the American attitude toward opera compare with that of the foreigner, particularly the Latin type?
6. Comment on "opera in English."
7. What was the object of the founders of opera?
8. What was the first real opera, and what beautiful melody does it contain?
9. What effect did Monteverde have on opera? What did Alessandro Scarlatti contribute?
10. Comment on the operas of Lully, Rameau, Purcell and Handel.
11. Who was the first great reformer of opera? What were his most important ideas? Name and describe two or more of his operas.
12. What was the significance of Mozart in opera? Name several of his operas, and listen to some of his music.
13. What was Beethoven's only opera, and what were its chief features?
14. What is Weber's place in the history of opera? Name two of his important works.
15. Describe the work of Rossini, Donizetti and Bellini, naming as many of their works as possible.
16. Describe the operas of Meyerbeer.
17. Comment upon the importance of Verdi in opera, describe his chief works, and listen to examples of his music.
18. Describe the works of Leoncavallo and Mascagni.
19. Comment on Puccini's operas.
20. What are the defects in Gounod's *Faust*?
21. What are the merits of Bizet's *Carmen*? (Listen to excerpts from both operas.)
22. Comment on the operas of Massenet.
23. Name one opera by each of the following composers: Saint-Saëns, Charpentier, Giordano, Montemezzi, Smetana, Deems Taylor.
24. What is the significance of Moussorgsky's *Boris Godounoff*?
25. Name several other operas of the Russian national school.
26. What operas did Tchaikowsky write?
27. What is Humperdinck's contribution to opera?
28. Name and comment upon some of the best known light operas and operettas.

CHAPTER XXV

1. What is Wagner's position in the field of opera, and with what composers of absolute music may he be compared?

2. In what ways does Wagnerian music-drama differ from conventional opera?
3. Comment on the *Leitmotif* and its importance.
4. Briefly describe *Rienzi* and *The Flying Dutchman*.
5. Comment on *Tannhäuser* and listen to some of its music.
6. What was the significance of *Lohengrin*?
7. State the general plan of the *Ring of the Nibelung* and explain its title.
8. Outline the plot of each of the four music-dramas in this cycle.
9. Try to memorize at least a few of the important *Leitmotifs* of the *Ring* cycle, such as that of the ring itself, the sword, Siegfried, Valhalla, the slumber motif, fire-music and the ride of the Valkyries.
10. What is the structure of Siegfried's *Funeral March*?
11. What is the story of *Tristan und Isolde*? Listen to some of its music.
12. Listen to some of the *Meistersinger* music and outline its plot. What is its significance in the history of opera?
13. Comment on *Parsifal*.
14. Describe Debussy's *Pelleas and Melisande* and the most important operas of Richard Strauss. What have they in common with Wagner?

CHAPTER XXVI

1. What are the practical merits of the overture form?
2. What is the obvious way to construct an overture to an opera?
3. What significance should the overture always have in relation to an opera?
4. What features do the finest overtures exhibit?
5. What is the technical difference between an overture and a prelude?
6. Who was the first composer of real overtures? Describe his work in this respect.
7. Comment on the overtures of Mozart, and listen to one or more of them.
8. Describe Beethoven's overture, *Leonora No. 3*. What other overtures did he compose?
9. What are the virtues of Weber's overtures?
10. Comment on the Rossini overtures.
11. Describe Mendelssohn's music for *A Midsummer Night's Dream*. What other overtures did he write?
12. Name some overtures by minor operatic composers.
13. Comment on the overtures to *Rienzi*, *The Flying Dutchman* and *Tannhäuser*.
14. How is the prelude to *Lohengrin* constructed?
15. Describe the prelude to *Tristan und Isolde*.
16. What does the prelude to *Das Rheingold* represent?
17. What are the materials of the *Parsifal* prelude?
18. What concert overture did Wagner write?
19. Comment on the operatic preludes of Verdi, Puccini and Gounod, and the overtures of the Russian composers.
20. What is the nature of the overture to *Carmen*?
21. Describe Debussy's *Afternoon of a Faun*.
22. What two concert overtures did Brahms compose? What tunes did he use in the *Academic Festival* overture?
23. Describe the overtures of Tschaikowsky.
24. Name some overtures in the field of light opera.
25. What is the Prologue to *Pagliacci*?

CHAPTER XXVII

1. Review the definition of music, and name the five organizing factors.
2. How did Wagner use melodic patterns?
3. Which are the easiest patterns for the average listener to grasp?

4. What types of music contain the most obvious rhythmic patterns?
5. What is the significance of march music?
6. Listen to the *March of the Men of Harlech* and comment on it.
7. What were Wagner's outstanding marches?
8. Name three outstanding funeral marches.
9. What are the two best known wedding marches and in what works did they first appear?
10. Name several important military or national marches.
11. Who was America's leading composer of marches, and what is his best known march?
12. Name some other good American marches.
13. Name a French, a Canadian, a Hungarian and a Russian march.
14. Listen to Schubert's *Marche Militaire* and Beethoven's *Turkish March*, and comment on them.
15. Name some operatic marches outside of Wagner's.
16. What dances are closely related to march time?
17. Describe the polonaise and name two good examples.
18. Comment on the waltz and its nearest relatives.
19. What is the characteristic of Viennese waltzes?
20. Distinguish between the various waltz-composers named Strauss.
21. Who were some of the classical composers of waltzes?
22. What ballet did Beethoven compose?
23. What is Schubert's best ballet music?
24. Name some operatic ballets.
25. Name two ballets by Delibes.
26. What important ballet music did Gluck compose?
27. Who is the most successful modern composer of ballets?
28. Comment on *Petrouschka* and the *Rites of Spring*.
29. What are the characteristics of the Russian ballet?
30. What did Isadora Duncan contribute to the art of the dance?
31. What are some of the best American ballets?

CHAPTER XXVIII

1. What is meant by chamber music?
2. What are its chief virtues?
3. Mention some early forms of chamber music.
4. Comment on Haydn's string quartets; also Mozart's.
5. What is Beethoven's importance as a quartet-writer?
6. Distinguish between the quartets of Beethoven's early and later periods. What are the characteristics of his last quartets? What was the final composition of Beethoven?
7. Comment on the quartets of Schubert, Mendelssohn, Schumann and Brahms.
8. Describe the D minor quartet of César Franck, and those of Debussy, Ravel and Schoenberg.
9. What individual quartet movements by Tchaikowsky and Grieg are remembered particularly?
10. Comment on the string quartets of Smetana and Dvorak.
11. What chamber music did Bach write?
12. Comment on the piano trios of Haydn, Mozart, Beethoven, Schubert and Brahms. Name several other composers of trios.
13. What are the three great piano quintets? Name some of the other composers of quintets. What song did Schubert use in a quintet and which one in a quartet?
14. Name the outstanding sextets, septets and octets of chamber music.
15. What are the chief marks of excellence in chamber music as a whole?

CHAPTER XXIX

1. In what respects are the piano and organ alike, and what are their chief differences?
2. What ancient instruments have points of similarity with the piano?
3. What are the two nearest ancestors of the modern piano? Distinguish clearly between them.
4. What other names were applied to instruments of this type?
5. What was the original meaning of the word "toccata" and how did it develop?
6. Name some early English composers of virginal or harpsichord music.
7. What Italian and French composers influenced such music and how?
8. What was the importance of Bach's *Well-tempered Clavichord*?
9. Describe Bach's Inventions and fugues.
10. Comment on his suites.
11. Describe the *Goldberg Variations*.
12. Discuss the piano music of Haydn and Mozart.
13. What was Clementi's contribution to piano playing?
14. In what ways is the piano music of Beethoven important? Name some of his best known compositions for the piano.
15. What was the significance of Weber and Schubert in piano music?
16. Discuss the piano music of Schumann, Mendelssohn and Brahms.
17. Give an estimate of Chopin's place in the literature of the piano.
18. Discuss the place of Liszt in piano music, as interpreter and creator.
19. What Russian composers contributed significantly to the piano literature?
20. Comment on the piano compositions of Grieg, César Franck, Debussy and Ravel.
21. Name some representative piano composers of Spain, England and America.
22. Who are the leading composers for the organ?
23. In what ways is the piano more practical and useful than the organ?

CHAPTER XXX

1. What is the commonest solo instrument outside of the piano and organ?
2. What advantage does a bowed instrument have over a hammered instrument?
3. How can tonal coloring be produced on such a percussion instrument as the piano?
4. Who were the great violin makers of the early Cremona school?
5. Name some of the early Italian composers for the violin.
6. Discuss the violin music of Bach.
7. Comment on the violin sonatas of Mozart.
8. What did Beethoven contribute to the violin sonata?
9. Comment on the Beethoven violin concerto.
10. Describe Mendelssohn's violin concerto.
11. Discuss the violin sonatas and concerto of Brahms.
12. What are the characteristics of the Tchaikowsky concerto for violin?
13. Mention the chief compositions for the violin by Bruch, Saint-Saëns, Lalo, Vieuxtemps, Paganini and Grieg.
14. Describe the César Franck violin sonata.
15. Comment on the violoncello as a solo instrument. What are some of the works written for its solo performance?
16. Describe the double concerto for violin, cello and orchestra by Brahms.
17. Mention some of the solo music for viola.
18. What other instruments appear frequently as soloists?
19. What are some of the outstanding flute solo pieces?

20. What composers wrote special music for the clarinet?
21. What is your favorite solo instrument and why?

CHAPTER XXXI

1. What is the significance of the symphony in music?
2. What great composers wrote no symphonies, and why?
3. What is the general structure of a symphony?
4. Who is known as the "father of the symphony"?
5. What were his most important contributions to the form?
6. Describe the *Farewell Symphony* of Haydn; name several other symphonies composed by him, and tell something of the circumstances of their composition.
7. What are the three great symphonies of Mozart?
8. Comment on the first two symphonies of Beethoven.
9. What are the name and significance of the third?
10. Describe the *Sixth Symphony* of Beethoven.
11. Comment on the *Seventh Symphony*, and hear it also if possible.
12. Discuss the *Ninth Symphony* in detail.
13. In what way can the nine symphonies of Beethoven be classified?
14. Comment on the *C major Symphony* of Schubert.
15. Describe the symphonies of Mendelssohn.
16. Discuss the symphonies of Schumann.
17. What kind of symphonies did Berlioz write? Name and describe two of them.
18. What were the two program symphonies of Liszt? Name some of his symphonic poems.
19. Name two other composers of program symphonies.

CHAPTER XXXII

1. Sum up the significance of Brahms as a symphonic composer.
2. Describe his *First Symphony*.
3. What are the characteristics of the *Second Symphony*?
4. Describe the *Third Symphony* of Brahms.
5. What points are to be noted in his *Fourth Symphony*, particularly the *Finale*?
6. Discuss César Franck's symphony in D minor.
7. Comment on the symphonies of Tchaikowsky. Which are the three most important? Differentiate between them and give an idea of their individual programs.
8. Describe the *New World Symphony* of Dvorak. What points of interest has it for Americans?
9. Discuss the symphonies of Bruckner and Mahler.
10. What important symphonic music has been produced by French composers?
11. What are some of the important symphonic works of Russia?
12. Name some English and American symphonic composers.

CHAPTER XXXIII

1. Give a brief definition of musical modernism and jazz.
2. How does this apply to human nature in general?
3. Who were some of the musical revolutionists and hence modernists of the past?
4. What is the possible effect of the unlimited distortion of musical conventions?
5. Compare musical modernism with the same tendency in other arts.

6. What arguments may be advanced in favor of modern music, and what are its chief handicaps?
7. What significance has program music in the modern style?
8. How does distortion affect the various organizing factors of music?
9. Comment on the work of Respighi.
10. Name at least two other modern Italian composers of significance.
11. Comment on the music of Ravel.
12. Name at least three of the so-called "six" in modern French music.
13. Describe Honegger's best known composition.
14. Discuss the significance of Scriabine in modern music.
15. Comment on the work of Stravinsky.
16. What other Russians have written in the modern style?
17. Discuss the work of Schoenberg.
18. Name some other modern German composers.
19. Describe Alban Berg's *Wozzeck*.
20. Name the leading modern composers of England, Finland and Hungary.
21. Who are the most important American modernists of foreign birth?
22. What is the special idiom of Ernest Bloch?
23. In what ways has Charles Ives shown individuality?
24. What is the importance of Leo Ornstein?
25. Discuss the music of Antheil, Cowell, Copland and Gruenberg.
26. Describe the distortions of jazz, and comment on some of the outstanding composers of American popular music, particularly George Gershwin.

CHAPTER XXXIV

1. Review the five factors that organize sound toward beauty.
2. What is the best way to analyze a piece of music?
3. What are the chief rhythmic characteristics of the first movement of Beethoven's *Appassionata Sonata*?
4. On what is the melodic pattern of the opening theme based?
5. How is the second melody related to the first?
6. What are the outstanding harmonic points of interest in this movement?
7. What can be said concerning the form of the movement?
8. Tell the story of *The Sorcerer's Apprentice* and state its origins.
9. Comment on the rhythmic characteristics of this piece.
10. Describe its two main melodies and what they represent.
11. What is the nature of the harmony?
12. Describe some of the tonal coloring.
13. What is the basic form of the piece?
14. Comment on the rhythmic patterns of Macdowell's song, *The Sea*. To what extent is the music independent of the rhythm of the words?
15. Describe the chief melodic pattern.
16. What realistic suggestions occur in the melodic material?
17. What are the opening chords in the accompaniment of *The Sea*? How is the sea itself suggested in the bass?
18. How is a variety of tone color achieved?
19. What is the form of the song, and to what extent is it unconventional?

CHAPTER XXXV

1. Comment on folk-music in its relation to art-music.
2. What is the position of polyphonic music in the history of the art?
3. What is the earliest known piece of polyphonic music?
4. What are the three leading periods of musical history?
5. Name two outstanding composers of the sixteenth century.
6. Who were some of the Elizabethan madrigal writers?
7. Who were the early composers of opera?

8. What was the significance of the Scarlattis, father and son?
9. Sketch briefly the life of Johann Sebastian Bach.
10. Compare the life of Handel with that of Bach.
11. What sons of Bach were known as composers?
12. Sum up the life and work of Haydn.
13. Comment on Mozart's life and art.
14. Discuss the significance of Beethoven.
15. Who were the early romantic composers?
16. What were the achievements of Schubert?
17. Discuss the life and music of Mendelssohn, Schumann, Chopin and Liszt.
18. What were the characteristics of Berlioz' music?
19. What were the operatic influences leading to Wagner?
20. What was the significance of Verdi?
21. Name some other operatic composers of the Italian and French schools.
22. Discuss the life and music of Richard Wagner.
23. What was the significance of Johannes Brahms?
24. Who were the leading specialists in song-writing?
25. What was the nature of César Franck's musical work?
26. Who were some of the nationalistic composers of the nineteenth century?
In what countries did they flourish?
27. Discuss the important composers since Wagner, and their influence on modern music.
28. What has been the tendency of music since Debussy?

CHAPTER XXXVI

1. How important is the hearer's first impression of a piece of music?
2. What is the real test of greatness in music?
3. How may insincerity enter into musical taste?
4. What are the three common ways of listening to music?
5. How does great music take them into account?
6. Comment on the possible effects of habit and association on music.
7. What elements in music may rest upon universal laws?
8. How does music acquire permanence and the title of "classic"?
9. What is the ideal of a true artist?
10. What is the relationship between thoughts, moods and emotions in art, so far as the creator's contact with an audience is concerned?
11. Why should absolute music rank higher than program music?
12. Comment on inspiration, as revealed through Beethoven's notebooks.
13. What is the relationship of music to mathematics?
14. How is it connected with literature?
15. Compare music with the English language.
16. What is its significance in the study of geography and history?
17. How does music enter into daily life?
18. Compare people with musical compositions.
19. Compare standards of musical composition with standards of writing.
20. Comment on the discovery of permanent music.
21. Apply the principles of analysis to any piece of music that appeals to you, even by its title or the name of its composer, and go on doing this indefinitely. If possible, learn how to make some music yourself.

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